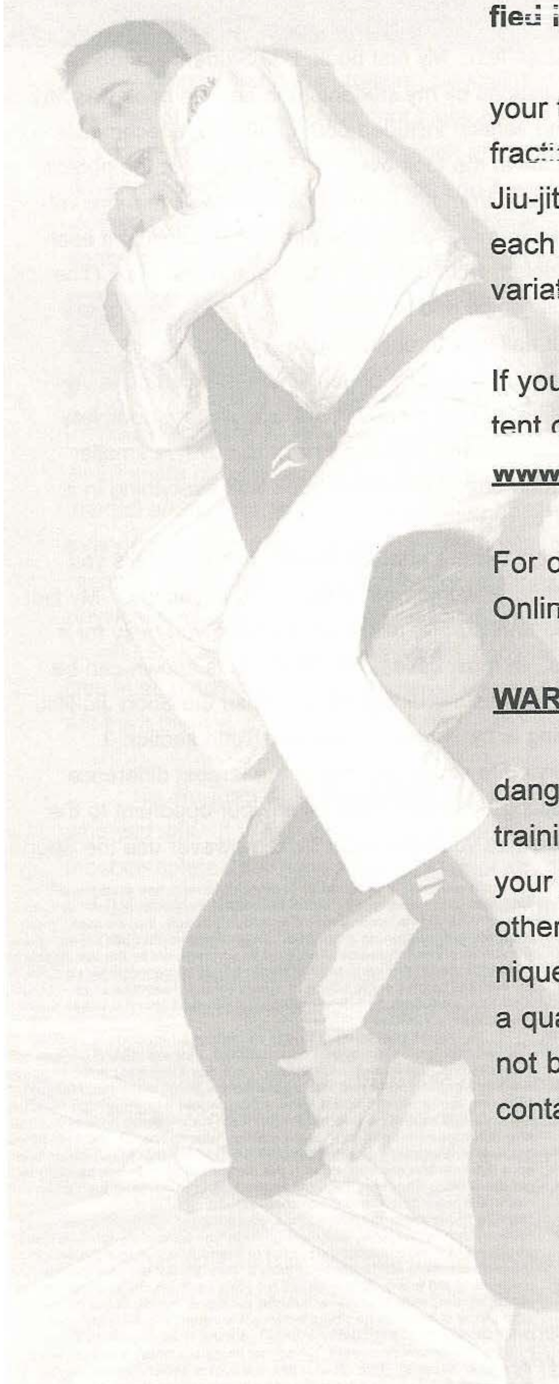
BRAZILIAN JIU-JITSU

THE MASTER TEXT



BY
GENE
"ARANHA"
SIMCO

VALE-TUDO ● SUBMISSION WRESTLING ● JIU-JITSU



NOTE:

This book is Not a replacement for a qualified instructor.

This book should be used as a suppliment to your training. The moves in this book represent a fraction of the total moves that make up Brazilian Jiu-jitsu. Only a few submissions are shown from each position and only represent one approach or variation of each technique.

If you have questions or comments about the content of this book, please visit our website at **www.jiu-jitsu.net** and visit our BJJ Complete Q&A

For other Grappling products or books, visit our Online store at **www.jiu-jitsu.net**

WARNING

The techniques presented in this book are dangerous. Before you begin your Brazilian Jiu-jitsu training, you should consult a physician. You and your partner should always communicate with each other and stop when the other signals. All techniques should be practiced under the supervision of a qualified instructor. The author of this book shall-not be held liable for the misuse of any information contained here.

JIU-JITSU.NET

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Thank You for purchasing the Brazilian Jiu-jitsu Master Text. My first book, BJJ Student Handbook, was a simple book intended to answer frequently asked questions by my students, the second book was fifty pages longer than the first and more extensive. The second version included both gi and no gi techniques and sold very well at my website. Eventually, the perfectionist in me took over and the quality of the photos began to bother me. Then I started to realize what was missing from the book. I decided to write more volumes: Escapes, Arm Locks, Leg Locks, etc ... The idea was to make each book affordable, thinking if each book was thirty dollars, they would be easy to buy. The problem with that idea was that the first book (The BJJ Student Handbook) would be left incomplete and people would end up spending a lot of money in the long run. I started to realize this problem when I was about half way through <u>ESCAPES</u>. So, I put <u>ESCAPES</u> in the third version (this one) of the BJJ Student Handbook and began writing the complete version. It's true that this book would have to be more expensive, but it's a better book and a more complete product. It also minimizes confusion about what book to buy first, and you won't have to buy five smaller books that actually add up to three times the price of one good one. One better book with everything in it: **The Brazilian Jiu-jitsu Master Text**.

Even with the smaller books, many people have asked, "where should I start?", this book tells you where. The techniques are good at every level and each chapter works from beginner to advanced. My first book was good until blue belt, the second version was good until purple, this book will keep you busy for a while. This version contains both Gi and No-Gi techniques. In most cases, the movements shown can be done with or without a gi, unless of course, the movement requires the use of the gi. I use the Sport Jiu-jitsu chapter for these movements, otherwise, the body positioning is the same. In the Vale Tudo section, I emphasize getting the opponent to the ground while he is trying to strike you, this is the largest difference between Vale Tudo and Sport Jiu-jitsu or Submission Grappling. After you have taken your opponent to the ground and established control, it will be hard for him/her to strike you effectively. I did, however use the Sport Jiu-jitsu chapter with the gi to illustrate techniques that work specifically with the gi.

Forward from The Brazilian Jiu-jitsu Student Handbook



Dear Friend,

Let me start by saying that I personally believe in having respect for all martial artists, regardless of his/her preferred style. Every style of martial arts has something to offer it's practitioner, and every style has useful self-defense techniques - it is up to each and every student to apply the techniques of their martial arts training to realistic situations. I am a Brazilian Jiu-jitsu instructor, my job is to clear one specific pathway for my students. The pathway that I have taken, the pathway that has led me to a place I am content in being. As my teacher(s) continue to clear the path for me, I follow by their example with complete understanding that this path has no final point. A destination on this path would represent a cease to all possible growth. So why would you travel on a path that that promises nothing? Think about what a promise means; I can not possibly guarantee that my teaching you will make you a better fighter, nor can I guarantee that what I have to teach is suitable for you. There is no one martial art that is `better' than another, there are only certain techniques better for certain people and situations. To make such a promise would only guarantee one thing - failure. So how can a school guarantee a black belt? They can't, by advertising this promise they have already failed. A good teacher will guarantee you nothing but his/her instruction, they show you one specific way to use the tools of one specific trade, the application, adaptability, and improvisation can only be learned from experience, the richest source of knowledge. Experience is progressive; it has no destination, no final point. When a scientist discovers or invents something , does he/she simply kick back and relish in he finality of this `gift'? No, never. This is the beginning, now the scientist must prove that it exists, how it works, when it works, why it works and what it works for. When all this is proven, the scientist will have to duplicate these results one hundred times before it will be accepted as a truth. Once the truth is known, then other scientists will be in to re-invent, re-discover, and improve - the path has no final point, it will never reach a destination. Similar to the process of scientific discovery, Bra ilian jiu-jitsu follows such an unending path. The art of Bra ilian Jiu-jitsu was developed by `mixed martial artists': Carlos Gracie was an avid boxer before having any knowledge e of jiu-jitsu, which was passed to him by not only a practitioner of jiu-jitsu, but judo as well. The art is constantly growing today, in every tournament, new strategies and techniques are being developed to `defeat' the latest techniques being used by jiu-jitsu players all around the world. If the old techniques still work, they are used - if too many counters are found to a move, the move is disregarded as `old jiu-jitsu' - this is the science of Bra ilian Jiu-jitsu. This is not an advertisement for Bra ilian Jiu-jitsu, nor is it a letter discrediting other styles of martial arts, as I have mentioned no others but my own. The purpose of this letter is to spread consumer awareness - when choosing a school of martial arts, be sure to have a clear picture of what you wish to accomplish and beware of false promises.

At first, I had intended to write a handbook for my students, to answer the commonly asked questions by beginners. Basically, a list was made of the most common questions, and answers were written. This is only a beginner's guide. I figured now was a good time for me to write a guide like this since I am currently teaching beginners, and can easily relate to some of the questions a beginner might have. I've tried to include most of the movements that I feel a student should know by blue belt level (this answers the commonly asked question "what do I need to know for my blue belt test?") - these are essential techniques that every brazilian jiu-jitsu player must know to be effective and competitive. I was also careful not to include too many techniques as this is a beginner manual. I wanted to emphasize the most important techniques at a beginner level and avoid confusion.

Hopefully as I progress, the demand for a more advanced volume will present itself. Above everything else, enjoy your training! Have fun - some of my strongest friendships have been made through the practice of jiu-jitsu. The making of this book took five years of training and research - of those 5 years, the last two were spent takin photographs and writing. During the last two years I suffered injuries to both of my ankles, my toes, elbows, and neck. I started training at 140 lbs, as you can see in the older photos of this book(the picture to the right is current) - In the last two years I have gained over 30 lbs (muscle, not fat). In addition to my injuries I have suffered from the chicken pox, pneumonia, strep throat (numerous times), a divorce, and a variety of other difficulties. Through all of this, one thing remained constant: jiu-jitsu. I have always found salvation in training and a home at my academy. My school is my home and my students/class mates/instructors are my family.

I would like to thank all of them for their support. I have given up a career in music to devote my life to jiu-jitsu. I would also like to thank my teacher and friend Fernando Sarmento Jr. (Cabeca) for his support and guidance. He is my brother in jiu-jitsu and team mate - this art has made it possible for us to become great friends.

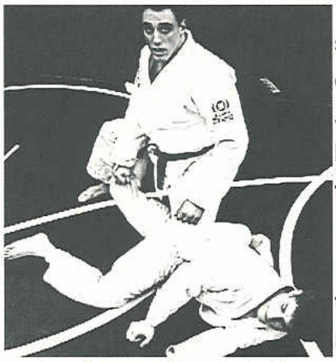
When I first began training Jiu-jitsu, I might have said the greatest part about it was that I could beat up most of my friends. Now that I look back, I see that it was only the surface. Jiu-jitsu gave me the courage to be different. I realize that so much of the trouble I got into in my youth was due to fear and insecurity. I drive through rough neighborhoods and see many young people with the same problem. They wear certain clothes to fit in to certain groups and behave certain ways for the same reason. Jiu-jitsu gives people a sense of independence, self confidence and courage. It also gave me the discipline I needed to succeed at



things in life and accomplish goals. I have a background in traditional martial arts and one thing that I found lacking was the balance of reality training and sport. You must have both: Sport gives you the opportunity to train dangerous techniques realistically while minimizing injury. Sport taught me camaraderie and the importance of good health and respect for your body. When I was younger, I was frail and weak. At 20 years old, I weighed 140 lbs. at 6 feet tall. As I cultivated myself as an athlete instead of a just being 'martial artist', I found the value of being healthy and strong and how better health can give you strength in every area of your life. Through better health came less insecurity, greater confidence, and more self respect, I found better jobs and better relationships. I cannot put enough emphasis on just how important physical fitness is to your mind and body and how much it will improve every single aspect of your life. I now weigh 190 lbs. and have less than 5% body fat on average (excluding the holidays). It has helped my Jiu-jitsu in so many ways. I have shared some of my training routines with you in this book, I hope you can benefit from them.



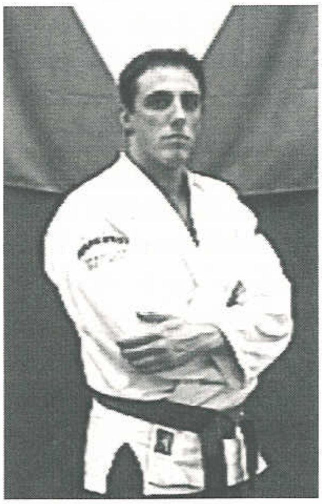
Is Jiu-jitsu the greatest Martial Art? That depends on who you ask. It is my opinion, not a fact, that Jiu-jitsu is the most complete and therefore best martial art. I think Jiu-jitsu is the greatest martial art because out of every martial art I've trained in, Jiu-jitsu offers it's practitioners more outlets. Jiu-jitsu practitioners can train for sport, self defense, and No Holds Barred. At both a recreational or professional level. In addition, it is by far the best workout and if I had to pick one art to walk into any situation with, Jiu-jitsu would be the best all around. I say this as someone who has tried many styles of martial arts - I've trained traditional Karate, Judo, Jeet Kune Do with Ted Wong (one of Bruce Lee's original students who appears on the earliest Bruce Lee books), Sambo, I have a Black Belt in Traditional Jiu-jitsu (I will explain the difference later), I have a Menkyo (teaching certificate) in Aikijitsu, trained boxing, Arnis, Aikido, Kickboxing and Wrestling. Not to mention my 8 years of teaching experience, in which I have taught students with Black Belts in Tae Kwon Do, So Bak Do, Karate, Aikido, Ninjutsu, and Kung Fu practitioners.



I have exchanged ideas and fought (and/or sparred) with them all. I've seen it all and I picked Jiu-jitsu. A student asked me once, "what do you think of Judo as an art?", I said, "it's great, you know Brazilian Jiu-jitsu comes from Judo, it's just that Brazilian Jiu-jitsu took it a step further", Judo and Jiu-jitsu have always been closely connected and in some cases, it is very hard to differentiate between the two.

All martial arts have good techniques and any martial art is better than none. It is the theory, practice, teaching method, and application of techniques that make one art more effective than another in specific situations. I'm not saying anything is better or worse, just that I think Jiu-jitsu is the most complete. Although Jiu-jitsu is the most complete martial art, in my opinion, it is an art that is constantly evolving through the contributions of those who study and teach it, the two things I do at my academy to 'improve' on the Brazilian Jiu-jitsu I have been taught are:

1. Judo and Wrestling - Stand-Up. Somewhere in the history of Brazilian Jiu-jitsu, the idea that 90% of all fights go to the ground became popular, this lead many BJJ practitioners to neglect their stand up training. It is true, 90% do go to the ground, and the better man there wins ... unless both guys know Jiu-jitsu and one doesn't want to go to the ground, then you have to get him there. That's where I like to bring the stand up element of Jiu-jitsu back because I think it is very important, it was originally there, Judo came from an old style of Jiu-jitsu, so I'm just trying to put it back in.
2. Boxing & Striking - Pure Jiu-jitsu vs. Pure Boxing: Jiu-jitsu wins most of the time. Add Jiu-jitsu skills to that boxer = big problem for Pure Jiu-jitsu. I teach basic boxing and kickboxing to all my students.



The Interviews in this book are intended to answer basic questions about Jiu-jitsu as an art, including its history, philosophy and basic theories. I tried to stay away from too many current events and trivial personal questions and stuck to questions that would pertain to Brazilian Jiu-jitsu as an art and its development. Enjoy this book, I hope you learn from it. I translate years of martial arts training in this book.

Unlike the first two versions, this book contains more recent photographs of higher quality. I believe that this book is of far better quality, mainly because I have the experience of two books on the same subject behind me, therefore possessing more experience in this area than most. What is essential is here; whether it is not, may or may not be, you decide. Let me know what you think, because when the perfectionist kicks in again, I'll be looking for the advice.

Thanks,
Gene "Aranha" Simco

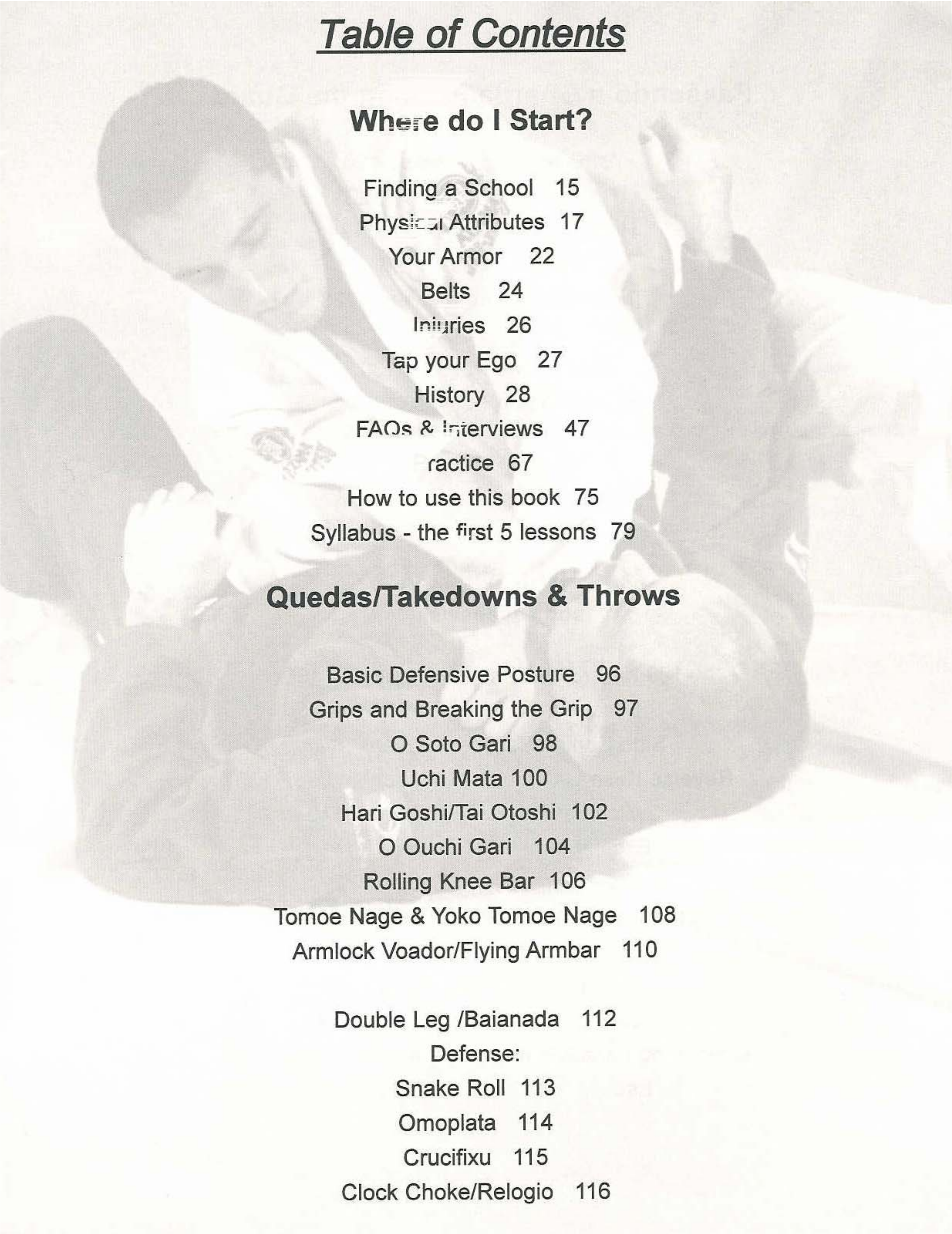


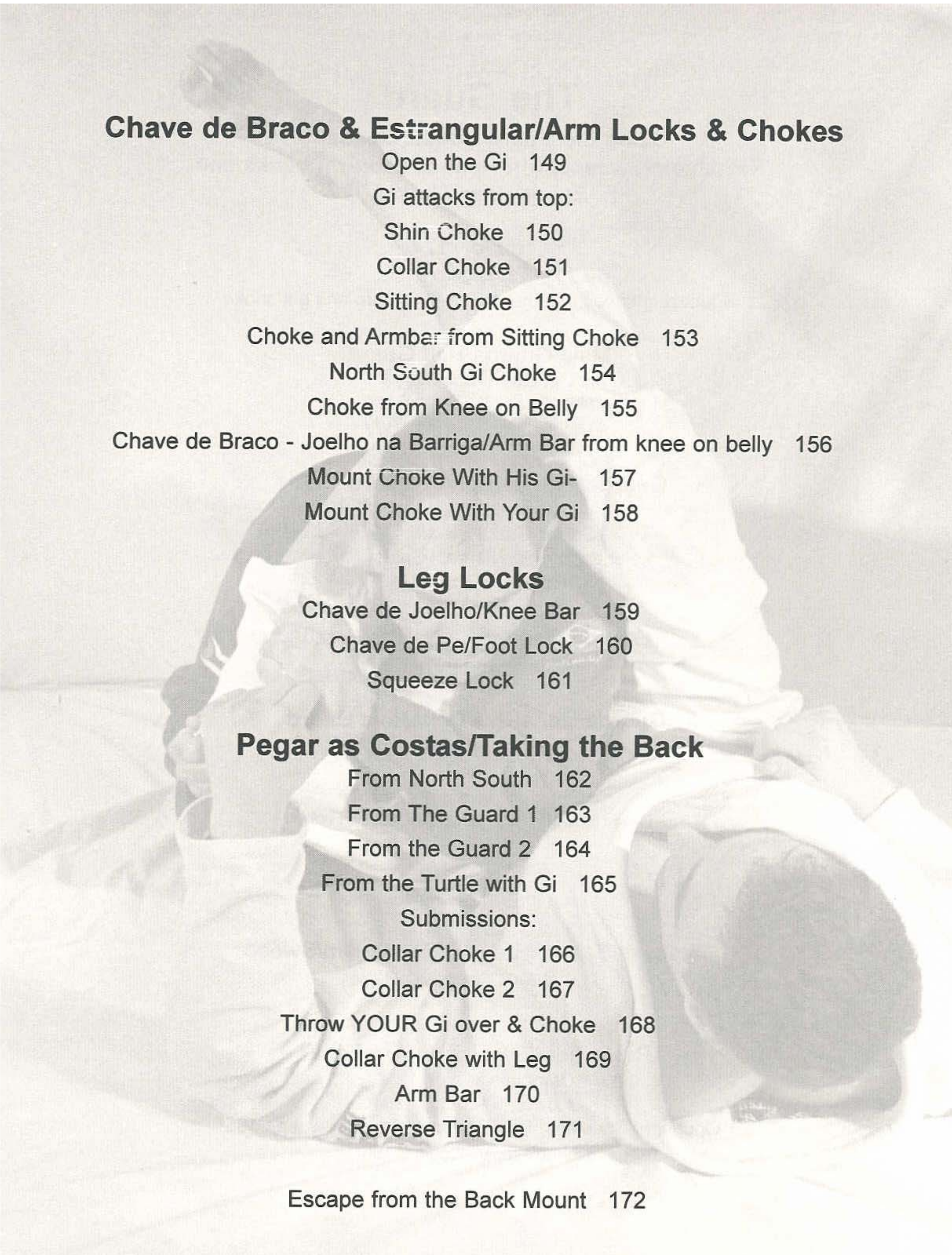
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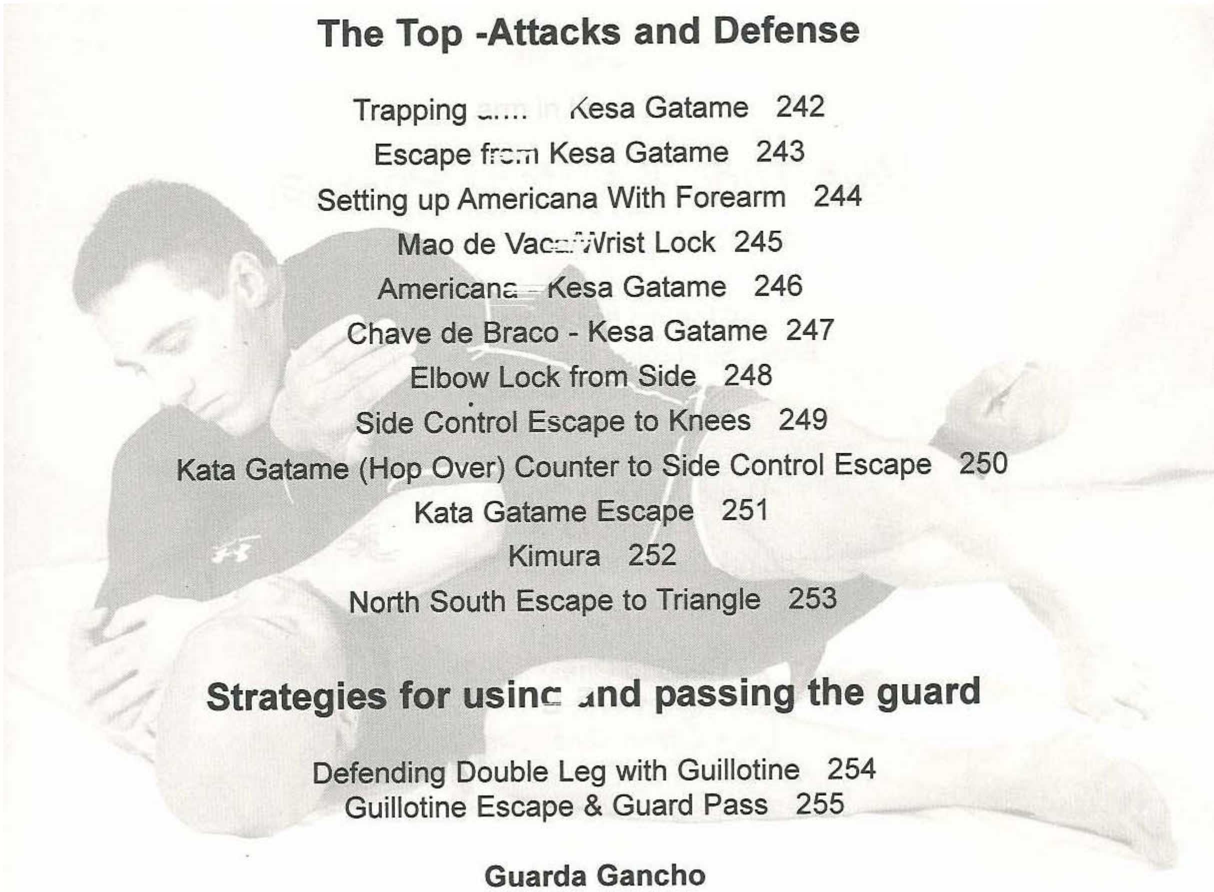
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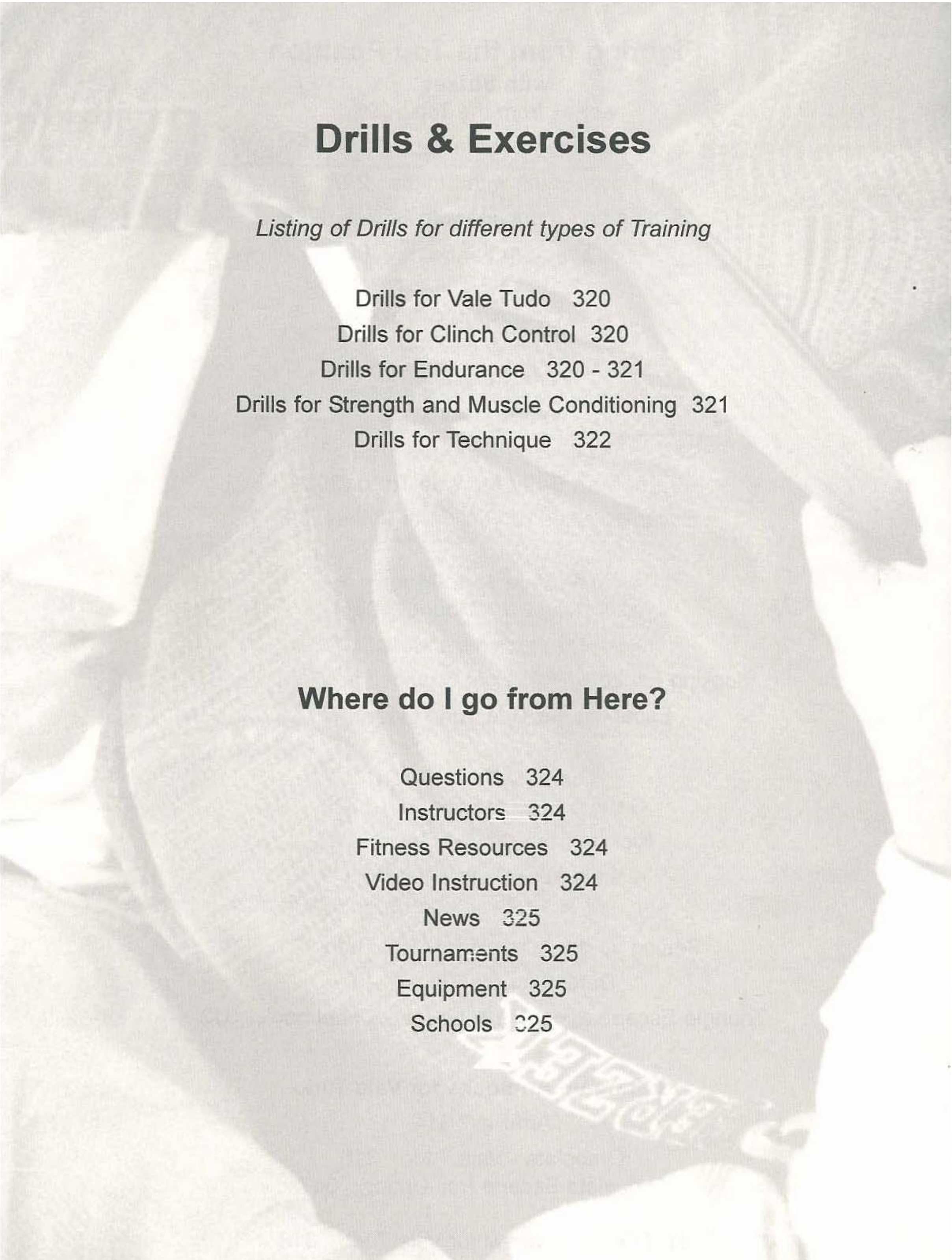
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Where do I go from Here?

It is important to find the right school. This will determine the rest of your Jiu-jitsu 'career'. First step: Look in the yellow pages, the internet, etc ... and find a qualified instructor. **How do you know the instructor is legit?** You ask. Ignore certificates and trophies, anyone can buy them. Ask them who their teacher is, try a class, then go home, never join right away. Do your homework. Go on the internet and ask questions in forums - **JIU-JITSU.NET** provides a great service for this kind of thing, BJJ.ORG has a great instructor database. The only problem is that there are some guys who aren't in there, so the VERY best thing to do is call his instructor. Ask for his instructor's name and phone number if you aren't sure. Then email it to me, I'll be glad to check it for you, or at least tell you if it's legit. There is a huge problem in North America right now with people who have a background in some other martial art, then turn around and start teaching "Grappling" or Jiu-jitsu because they want your money. Let me tell you from experience, it is much better to learn Jiu-jitsu from a legit blue or purple belt in Brazilian Jiu-jitsu than someone who wears a black belt in something else and claims to teach Jiu-jitsu but has little or no formal training. Someone who has never spent time on the mats in regular classes as a white belt, then a blue belt cannot possibly understand the needs of a student in this art. Your best bet is to find a school with a legit Brazilian Jiu-jitsu Black Belt in it <u>or</u> a school where a Black Belt shows up to teach at least once a month and leaves a purple or brown belt to do the daily instruction.

Ignore the trophies. Trophies are the most deceptive thing in martial arts today. If you go to any tournament in the United States (I say United States, because it isn't like this in Brazil), Every child gets a 'don't cry' trophy that the instructor will keep at the school to make him look better. Most real champions are made by themselves; hard work and dedication - no one can force someone to come to class. Great champions and great teachers are two different things. Once in a blue moon, they are one and the same, but as often as a fight goes to the ground, they are not. Look for a great teacher, ignore his fight record, it has nothing to do with it. I have attended a few schools that aren't good because the teacher is never there. Don't follow the name, follow the person, you want a teacher who will get behind your name, be there for you at every tournament and on a daily basis to monitor your progress and help show you all that you can be.

Make sure the school has good mats and good people. No egos or bad attitudes, the students are a reflection of the teacher. If you feel like the guys are trying to kick your ass, they probably are, don't go back. Everyone who trains with you should, at some point, beat you. After doing so they should show you how they did it so that you can learn and progress, that is the point.

On one of the last pages of this book, I give my recommendation on the best places to train in the United States and Brazil.

How much should I pay?

Good Jiu-jitsu isn't cheap, and it shouldn't be. You'll probably pay between $100 and $150 per month for a couple of days per week at a good school on the east and west coasts of the United States. As you get into the middle of the country, Jiu-jitsu is cheaper, but so is everything else. If you think $100 is a lot, think about how much you spend on beer, movies or video games.

Most schools will offer different programs and price plans for training. The general rule of thumb is, the more you commit the better deal you get, for example, a regular one time class fee at an established BJJ academy is usually around $25, but the average price per month for a couple of days per week of training is around $100.

Should I Sign a Contract?

Some schools may require you to sign contracts, this is a standard practice in the martial arts business that some Brazilian Jiu-jitsu schools are beginning to adopt. There are a variety of opinions on this matter, but really the truth of the matter is this: most people when given the responsibility to pay on time, will not hold up to their end of the bargain - this is a fact and something every professional school has to be ready to deal with. As a school owner, you should know this, as a consumer you should make your decision to join a school outside the pressure of a salesperson and make your decision only after shopping around.

Common contracts run for 6 - 12 month terms and usually allow you to pay monthly via checking account (electronic funds transfer) or credit card. This practice is overall beneficial to the school and the student, ensuring a steady flow of income that any school needs to survive and grow. The 'shady' reputation of contracts typically comes from some American 'Karate' (*using Karate as a generic term as many commercial schools do*) schools who use the contract as a way to sell the black belt to a prospective customer. There is a tape series made by Y.K Kim, a Tae Kwon Do business man called Success in the Martial Arts Business that every martial artist should watch. The video will help both the martial arts school owner and consumer understand the business and how it works while revealing some eye opening business practices that, depending on your ethical standards, will entice or alarm you. My advise to a consumer is to take the following things as a sign to proceed with caution: 1. High pressure sales. 2. Guarantee of a black belt within a specific amount of time. 3. Condescending sales people. 4. Unclear associations or lack of credentials. Every school needs to be commercial to the point where it does not become more important than the education of the students.



A chain is only as strong as it 's weakest link.

Diet >Cardio >Muscle >Technique

No matter how nice your car is, if it runs out of gas, you're not going anywhere. Each attribute fuels another: Proper diet brings nutrients to your blood, an essential part of your cardio vascular system that feeds your muscles, which powers your technique. Remember: using too much strength is not good, the muscle it takes to power technique can be very minimal, but all in all some muscle is necessary. You do Jiu-jitsu to get in shape, but the following exercises are some extras to improve your fitness level.

DIET:

A good diet should consist of a balance of protein and carbohydrates. Protein helps your body repair damaged muscles, and carbohydrates provide you with energy. Some good protein sources include: fish, chicken, meat, and eggs -for vegetarians: soy, and certain nuts are good. Carbohydrates can be derived from a variety of sources: Pasta, rice, potatoes, and fruit are among them. **Water** is a very important part of every athlete's diet. Even the ancient samurai knew the value of pure spring water, drinking at least a gallon per day. Performance levels can decrease drastically due to dehydration. It is important to remember to drink plenty of water throughout the day.

Protein:

If you will be lifting weights in addition to your Jiu-jitsu training, you need protein. The basic formula is 1 gram of protein for each pound of your body weight per day. Most athletes pick a protein shake they like and have a couple per day in between meals. I use the Build Fast Supplement by **Osmo**, it's a great product and contains no aspartame.

A good basic diet *concept* for someone working out a lot is:

Three well rounded meals per day, breakfast being the largest and dinner, the smallest. If you work out a lot or want to gain weight, drink protein shakes in between the meals and make sure you are eating every three hours. Make sure you drink a protein shake right after you work out. Your body doesn't need all the carbohydrates late in the day, they are just unused sugars that will be stored as fat in your body. A good tip: no fruit after noon and eat less bread. Stay away from snacks and alcohol. I usually have some wine with dinner a couple of times a week and on weekends, I allow myself some junk food and beer, never in excess. Wine in moderation actually contains enzymes that aid in the digestion of proteins.

Sample Diet for *Weight Loss or Maintenance:

* If weight gain is desired, you can drink protein shakes between meals 2 & 3 and 3 & 4.

Note - Consult a physician before trying this or any diet.

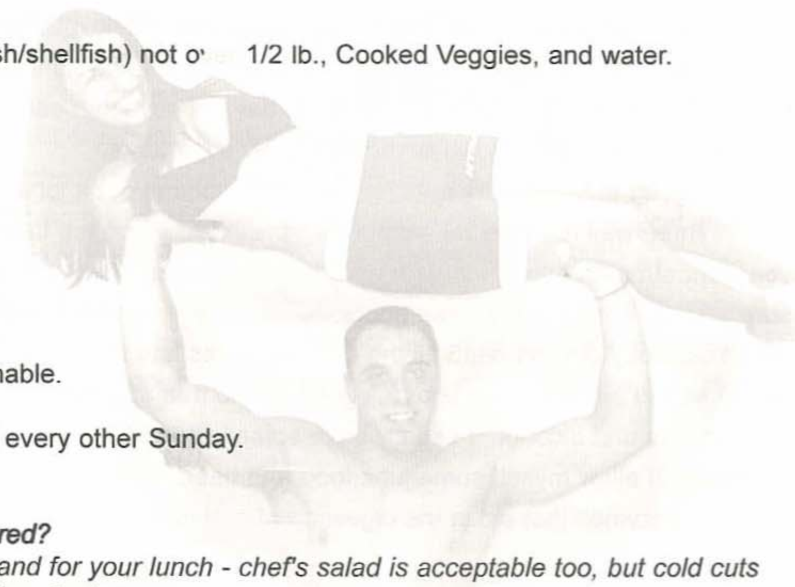
First, you will need supplies:
1. Find a protein shake that has low carbohydrates and that doesn't taste bad to you.
2. Good supply of water - bottled because you will need to sip throughout the day.
3. Meat, Salad & Veggies in the fridge.

Calories:
Controlling your caloric intake is the most important part of any diet plan. Before you start your diet, consult your physician about your recommended daily caloric intake.

Important: Although this is a **sample** diet, do not add anything else to this diet, just follow it to a 'T' and keep the portions reasonable.

Wake Up
Drink Water
Do 30 min. of cardio - anything you like. Just get your heart rate up for 30 minutes.
Shortly after, Eat your first meal:

Meal 1: Protein Shake, Water - if you must drink coffee don't use sugar, eat bread or fruit, you should do it now! Acceptable Fruit: Banana, you can mix it with your shake.
3 hours later:
Meal 2: Yogurt
3 hours later:
Meal 3: Chicken or Tuna Salad - Tomatoes, lettuce, carrots, egg, broccoli & nuts (no bread or croutons), water
3 hours later:
Meal 4: Meat (chicken, beef or fish/shellfish) not over 1/2 lb., Cooked Veggies, and water.



Get 8 hours of sleep

Sip Water Throughout the day

Don't Smoke

Don't consume any alcohol.

Keep the portions small or reasonable.

Allow yourself 1 (ONE) junk meal every other Sunday.
Junk Meal, not Junk Day.

How do you keep from getting bored?
Mix up the meats for your dinner and for your lunch - chef's salad is acceptable too, but cold cuts are not good for you because of the nitrates.

CARDIO:

A good way to train your cardiovascular system for grappling endurance is training on the mat for long periods of time, sparring with more opponents (5 to 10 min) for shorter periods of time (1 to 2 minutes each) with no breaks in between opponents. This drill will challenge you with a fresh opponent each time, fighting with the intensity and pressure of a short time limit, and take away your ability to 'coast '. *The trick is to find a balance of aerobic (using less strength for long periods of time) and more importantly anaerobic strength. This translates to using more strength for a shorter period of time, rather than running 2 miles, but keeping up a high level of strength for a few minutes.*

Other exercises off the mat include jump rope, sprints, and jogging.
Try this: Run 100 meters, drop immediately after and do 20 push ups, Run 80 meters, drop and do 20 push ups, Run 70 meters ...etc ...

Outside factors include lack of sleep, sickness, and poor diet have adverse effects on your 'wind' when you are training.

MUSCLE:

Any one can do Jiu-jitsu,regardless of size and strength. An opponent of greater size and strength with equal technique will have the advantage- if the smaller player possesses better technique, the smaller man will have the better chance of winning. Strength can patch holes in your technical game, but is no replacement for solid technique. Balanced muscular development consists of two qualities: endurance and power. If you will be using weights, you should consider three core exercises: **SQUAT**, **BENCH PRESS** & **DEAD LIFT**. Usually 'power lifters' will concentrate on these exercises with high amounts of weight and less repetition for strength and size building, performing each exercise once or twice a week. For Endurance: Any type of free weight activity done in higher sets and higher reps.

Exercises such as push ups, squats, squat thrusts, and sit-ups are all very good - don 't underestimate them because of their simplicity. Jiu-jitsu practice involves a lot of pushing and pulling motions, so any exercise to enhance your strength in those areas won't hurt. Your grip is also very important, rope climbing can be very good for the development of hand and forearm strength. If you use weights, do not use wraps - using wraps will weaken your grip substantially - lower your weight and build your hand, wrist, and forearm strength up to handle the weight naturally so that you have proportionate strength.

In my first two volumes, I didn't go into great detail about strength training. In the past few years, I've made strength training a part of my routine and have become more educated in this area. I'll share some tips with you here that are guaranteed to work if done properly. The situation is simple: You want to be good at Jiu-jitsu and look good by being in shape, plus there are some big guys at the academy who keep squashing you. The problem is this: if you work out three or more days per week, you are always healing from the weight training and can't really devote the proper time to Jiu-jitsu. Here's a plan that will allow you to do both and see amazing results.

For this program, you will only be lifting weights two days per week, one easy day and one hard day. Do the easy day on an off Jiu-jitsu day, I do the hard day right after Jiu-jitsu practice, but I leave one whole day with nothing to do the next day but heal.

<u>Day 1</u> - Light

Do some push ups to warm up your chest and triceps.

Get on an incline bench and do a set of Dumbbell Flies to pre-exhaust and warm up the chest only.

Flat Bench: 5 Sets. First set is 50% of what you can do 8-10 times, the next three sets are as heavy as you can go for five repetitions, and the last set should be one or two times as heavy as you can lift.

Triceps - Pull downs or kick backs.

That's it! drink a protein shake right after you work out and go to bed.

<u>Day 2</u> - Heavy

1. **Jog for 5 - 15 minutes.**
2. **Warm up your legs**. I do Jiu-jitsu before this workout.
   Try some **lunges** and free standing **squats** just to pre exhaust and ensure exercise of the legs.
3. **Stretch your back out.**
4. **Bent Leg Dead Lift** - do the same pattern you did for the Bench Press.
5. **Pull ups with the gi** - throw your gi over a bar and do as many pull ups as you can for five sets.
   - If you want, do some bicep curls and shrugs (traps) just for cosmetic purposes.

   Drink a protein shake and go to bed.

In these two workouts, you just worked out everything but your calf muscles. If you want, do some calf raises on a step. Bench and bent leg dead lift are the most important compound movements in weightlifting and between the two you work your entire body.

* **TIP** - Do all the exercises slowly on the way down and explode on the way up, this will work both your muscle endurance and your explosive power.

TECHNIQUE:

Technique is the most important attribute of all - this is what Jiu-jitsu is really all about.

Developing good technique is accomplished in five simple steps:

1. Attention to detail
2. Constant drilling
3. Mental focus
4. Realistic practice
5. Patience.

Brain Power: the main part of the fuel used for technique which is the only inexhaustible form of energy. Technique is the most important of all physical attributes. Muscle should be a lesser part of your technique's fuel since muscle can only work for so long before it must be rested and maintained. Technique is the place where your mind and body come together to make something physical happen.

When you are born, your body is a piece of clay. Through exercise, hard work and devotion, you can mold your body into something beautiful; this is the art of athleticism.

Winning with brute force is not what Jiu-jitsu is about.

Something a lot of athletes overlook is getting eight hours of sleep per twenty-four hours and allow enough time to heal between workouts.

Royce Gracie's take on Steroids:

"Milk does your body good but not that good! Guys don't get that big that quickly from eating fruit and drinking milk, especially at 19-20 years old. Steroids will do real good for you in a fight for a real short amount of time, but you saw what happens after a couple of minutes, you get tired and lose. The technique is more important than strength"

A Gi (also called a Kimono) is your standard uniform for Jiu-jitsu Practice.

•**Karate gis** - Are not suitable at all for grappling practice, they are usually thin, and have many pieces stitched together that make up the entire uniform.

•**Judo gis** - Are fine for grappling, but have what is called a `skirt 'or separation from the top and bottom part of the jacket, and the bottom has a lattice-type pattern woven into it.

•**Jiu-jitsu gis** - Some Jiu-jitsu gis have a skirt and some do not. The key here in any case, is to have as little separation in the uniform as possible so there are less places for possible ripping to occur. There are always seams in a uniform, some go across the chest and under the arms, and some go up the back. Setsugi stitching is a series of rowed stitches on the back of the jacket that run from the base of the neckline down the back of the jacket. This flattens the material, helping to prevent your opponent from grabbing onto the back of the jacket and stop the fabric from stretching when an opponent attempts a gi choke. Both Jiu-jitsu and Judo uniforms are made of very thick woven cotton, and the material in the pants are usually doubled at the knees. There are three basic types of weaves: Single (the thinnest), Double (the thickest), and 'Gold 'weave (strong but light like the single, it is harder to grab on to and are required in some tournaments).

How should I wash my gi?

Wash the jacket and pants in cold water. Cold water will remove blood stains and hot water will set them. Do not use bleach because it breaks the fabric down. Drip dry. Hot tumble-drying is not recommended because the tumbling in the dryer will fray the fabric over time.

Should I wash my belt?

In most martial arts it is considered 'bad' to wash your belt. Some say it washes the knowledge out, and some say it's 'cheating' to make your belt look more worn than it truly is naturally through training. The idea is that you start at white and as your training progresses the belts get darker and darker through training and wear. This is what the black belt represents.

Maguilla (BJJ Black Belt) answered this question on the JIU.JISTSU.NET forum once:

"I don't wash my Belt, I don't let people use my Belt, I don't like When people touch my Belt (only in sparring training). And this Belt I will give to my Next Black Belt.(the Traditional way)"

TO GI, OR NOT TO GI?

Why Should I practice with a gi?

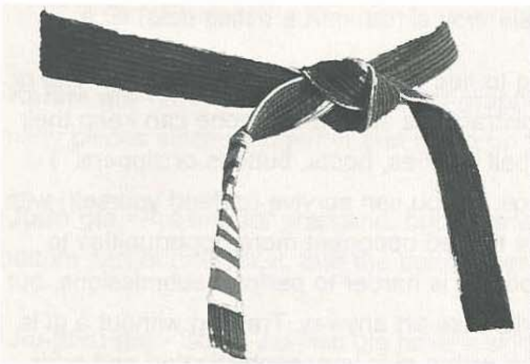
Practicing with a gi in the beginning is like learning to ride a bike with training wheels. The gi also gives everyone a common uniform and no fashion distractions so that everyone can keep their mind on training. There are also safety precautions: no belt buckles, boots, buttons or zippers. I personally don't enjoy ripping a t-shirt each time I practice. If you can survive (defend yourself) with a gi on, you can survive with it off since the gi may give a trained opponent more opportunities to attack you - when you take the gi off to train, you may notice it is harder to perform submissions, but it is easier to survive, which is your first priority in a self defense art anyway. Training without a gi is more primal, but the angles are still the same. The 'game' with a gi is very sophisticated and adds dimension to the sport of Jiu-jitsu by allowing each opponent more ways to sweep, throw, choke, and arm or leg lock. Some prefer no gi, some prefer gi, but every Brazilian Jiu-jitsu player must be proficient with a gi. The arguments for no gi are usually that training without the gi is more realistic for the street, but if you live in a place where it is cold at least half the year you will find the jacket of your kimono much like the jacket you wear outdoors. You can also use your own gi as a weapon, aiding in chokes and drying a sweaty opponent. It is up to you to decide what you like better, my advice is to be good at both.

When Royce Gracie was asked why he wore a gi in the UFC tournaments, he said that wearing the gi encouraged opponents to grab him instead of striking him. He also added that it helped dry off slippery opponents. The gi can also be used as a weapon, where you can use your own gi to apply certain chokes and arm locks.



Q. What constitutes getting a belt?

A. Generally, it's usually about what level belts you can 'hang' with on the mat, with some exceptions. Say the only other blue belt in your school was 100 lbs. bigger than you, that would be a consideration, you wouldn't have to tap him out every time to get a blue belt. Or, say you go to a school, just for an extreme example to make my point, with Rickson Gracie and you are a brown belt. Let's say that you are a brown belt and you are going for black belt, but the only black belts are Rickson, Royler and Renzo Gracie ... now there is no way anyone could possibly expect you to tap them out to be a black belt with that grading system. Very few people would ever get it. So you should look at the level, but it has to be on an individual basis to some degree.



The first art to incorporate colored belts into its system as a method of ranking was Judo. At first, a beginner would wear a white belt, then progress to brown, until finally he/she reached black. The idea behind these colors is that the longer a student trains, the darker a belt gets through natural wear. If you have ever seen a black belt that has been worn for some time, it begins to turn white, representing a return to purity.

The belts in Brazilian Jiu-jitsu run in this order: **White**, **Blue**, **Purple**, **Brown**, & **Black**. Sometimes an instructor will award stripes (usually up to four) on a belt to indicate ranks within rank, with a black belt being able to have a total of ten stripes. For children under the age of 16, there are three belts: yellow, orange, and green. Originally in Brazilian Jiu-jitsu, there were only three belts: students wore white, instructors wore light blue, and masters wore dark blue belts. This was during the 1950's at an academy that Carlos Gracie and Helio opened together in Rio.

A blue belt will not usually be awarded to anyone under the age of 16.
A black belt will not usually be awarded to anyone under the age of 18.

How long does it take to get a black belt?

This is a question that is not easily answered, [illegible] give you my best description. The belt system in Brazilian Jiu-jitsu differs from many other martial arts in a few ways. Belts are not awarded for `time in', nor are they awarded based only on a person's own achievements judging solely from his or her `personal best'. There are standards to be met; in order to be a blue belt, you have to be able to `hang' with the blue belts, and the same is true for each belt level. The exact technical requirements for each belt varies from school to school, ask your instructor for details.

The belt doesn't fight for you.

"A belt only covers two inches of your ass and the rest you need to back up on your own."

- Royce Gracie

There are three main reasons for belts in Brazilian Jiu-jitsu. One is to help a teacher judge the level of proficiency in a student. The second is to determine what level a student should be competing at. The third is to determine a level of teaching proficiency. Brazilian Jiu-jitsu is one of the few martial arts in which you may teach before the level of black belt. In Rickson Gracie's Association the belts are viewed like this: Blue Belt = Coach, Purple Belt = Trainer, Brown Belt = Asst. Instructor, Black Belt = Instructor. Rickson Gracie requires all his students to have a minimum of seven to eight months of training before they are eligible for blue belt, a student can expect to train for an additional two to three years before testing for a purple belt. This all varies from school to school since there are many different schools and associations of Brazilian Jiu-Jitsu. This is from the Gracie website, "It typically takes between six and fifteen years to achieve a black belt from the Federacao. All promotions involving any black belt rank require the recommendation of two masters and the approval of at least five officials of the Federacao. Ranks below black belt are awarded by individual professors and are then confirmed publicly through competition with other students of the same rank. Beginners and new students wear a white belt. Adult belt levels progress from a white belt to a blue belt, and then a purple belt, and finally brown belt, after which the practitioner becomes eligible for a black belt. There are a larger number of belt colors for children."

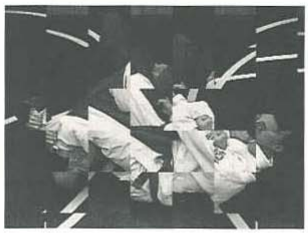
College analogy:

One good way to help beginners understand how the belts work in Brazilian Jiu-jitsu is to compare them to college degrees. They are similar in length of time and meaning. A blue belt can be compared to an associates degree. It usually takes around two years to achieve this level and the level of proficiency the degree represents is similar. A purple belt can be compared to a bachelors degree. This is a degree that takes four years to achieve and represents an almost identical level of proficiency, especially in the field of teaching, where this level allows you to become a teacher so long as you continue your education. A brown belt can be compared to a masters degree, especially in length of time (around six to eight years, two to four years after a bachelor's degree is obtained). A black belt in Brazilian Jiu-jitsu is similar to a PHD in most respects. This level allows you to teach independently and represents a true mastery of the art. The length of time behind a belt is very important, you must spend a sufficient amount of time at each level to ensure maturity both mentally and physically.

Belt Names in Portuguese:

The word for Belt in Portuguese is Faixa

Blue Belt = Faixa Azul
Purple Belt = Faixa Roxa
Brown Belt = Faixa Marrom
Black Belt = Faixa Preta



A physician should be consulted regarding all injuries!

Tape, ice, and rest are the three solutions to some typical Jiu-jitsu related injuries:
•**Taping** should be done to immobilize and protect the injured area. The most common areas for taping are the wrists, ankles, fingers, and toes. Knees and elbows are usually wrapped with bandages or neoprene wraps.
•**Ice** is used to keep swelling down in combination with elevating the injured area.
•**Rest** is the most misunderstood part of the `healing' process. With the exception of injuries to the neck, back, and ribs, the injured area should be taped for maximum protection, and training at a limited capacity could be continued depending on the severity of the injury.

Typical injuries:
•**Cauliflower ear**- This injury is caused by excessive contact to the cartilage of the ear, either by rubbing or striking. This causes the ear to swell up, filling with fluid. This injury is usually treated by draining the fluid, and avoiding contact to that area. It is not necessary to stop training for this injury. there are a variety of ear guards available that will allow you to continue training safely.
•**Damage to the tendons, ligaments or bones**- These are serious injuries. The swelling that usually occurs must be controlled using ice, then depending on the severity of the injury, taped or immobilized using a cast. Treatments using **heat** and **ice** are usually implemented at a doctor's recommendation.

Injury prevention is simple:

•Relax.
•Stretch & Warm Up.
•Spar at your own pace, no matter what the other guy does.
•Drink plenty of water throughout the day.
•Go slow, don't try too hard to tap people out.
•Know when you should be tapping.
•Know your limits.
•Try to spar with guys who aren't too much bigger than you, unless you trust them.

How to make a heat pad.

Have a muscle injury that requires heat therapy, but don't have a heat pad? Try this home remedy:

1. Get a brown paper bag, between 3/4 and 1 cup or rice and a towel.
2. Put the rice in the paper bag.
3. Fold the brown paper bag around the rice to make a rectangle or square.
4. Put the bag in the microwave for around 2 minutes on High (this varies depending on your microwave).
5. Take the bag out (Be careful! - IT'S HOT!)
6. Wrap the towel around the bag.
7. Apply your home made heat pad to your injury.

This is from a newsletter to my students, by one of my students.

"Tap Your Ego", by Doug Brush.

It is great to see that we have a core group of committed individuals at this gym. For those of you that have had the opportunity to make it to the tournaments that we attend by either competing or as a spectator, you know how well we all come together as a team. The camaraderie that we have developed as a team is great, but we have to be careful not to tarnish this companionship with being overly competitive.

Jiu-jitsu is just a recreational sport. It is great to be dedicated to it, but it should be fun. If you spend your time in the gym trying your hardest just to tap-out those around you, and getting upset when you lose, you are training the wrong way. Jiu-jitsu is played as a game; and yes you will tap-out, often. Ask any black belt, and he will tell you that he has tapped out many more times than he has made others tap while training. You should approach your sparring as grounds to try new moves and make mistakes safely. You can only go so far when you are unwilling to try new things because you are afraid that it will put you in a situation that will end with you tapping out. This will put a ceiling on what you are capable of, and will affect you later in your training. If you try something and it does not work, then you should be able to recognize your mistake and solve it the next time you spar. The people you train with here are your teammates and friends, not the competition. Tapping them when you spar is ok; it is not a life or death situation. Don't be afraid to concede a loss to your teammate, it only means he or she was able to get in a more dominant position and capitalize on it. You should be happy that they were able to show you the holes in your game. Ask them how they did it and learn from it. You do not get these opportunities in competitions. If there are areas in your game that need work, it is better if they come out when you are sparring then in the middle of a competition. Train hard and have fun. Why pay money to come to a place that just gets you upset because you lose? Jiu-jitsu is a great way to release the stress in your life. It should not be adding to it.

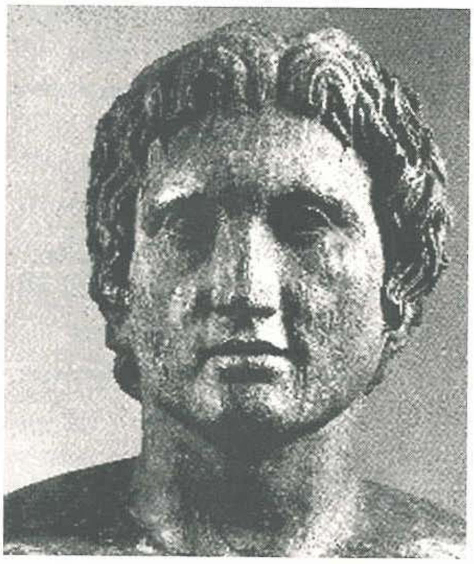
How can you say you lost anything when you've just learned so much?

HISTORY

Jiu-jitsu is said to have originated in India thousands of years ago as a form of wrestling. From India these `wrestling' techniques traveled to China, then to Japan, where they became systemized. This system became known as Yawara, and was not known as Jiu-jitsu until the sixteenth century. Jiu-jitsu, meaning `gentle art', became widely practiced in Japan as the Samurai's art. Jiu-jitsu was refined into the deadliest of all martial arts on the battlefields of Japan.

Where did it all begin?

I don't think anyone can answer this question without uncertainty, but we do have a good hypothesis. Every culture has some form of hand to hand combat in its history. Combat without weapons usually appears in the form of wrestling and sometimes boxing. Looking at the history time line, one really good hypothesis is that the wrestling techniques of Jiu-jitsu could very well have come from Ancient Greece. During Alexander the Great's conquests (356 - 323 B.C.), he brought the Greek culture to the areas he conquered. His conquests stretched all the way to India, where he introduced the customs and ideals of Greek culture to the people of that area. Long before his time in 648 B.C., **pankration** was introduced to the 33rd Olympic games. These olympic games were one of the Greek's strongest traditions. Pankration was a sport that involved both boxing and wrestling techniques and had become more popular to the Greeks than either of those sports individually. It is most likely that along with Greek ideas, came one of its most popular sports, pankration. Pankration would later be overshadowed by the Roman Gladiators, then banned from the Olympics by Christian leaders of the Roman Empire. Even though new rulers would come and go, Greek customs and ideas still reached India, where Jiu-jitsu's foundation is said to have been born. Jiu-jitsu wasn't being formally taught in Japan for over one thousand years after this. Many say that the Greek influence in India lead to the development of Kung Fu or more appropriately, Wu Shu (martial arts) in China



Questions

BJJ Q&A
JIU-JITSU.NET

The Chinese have a great deal of stories to support the history of their martial arts. The general idea embraced by most historians is that systemized martial arts techniques came from India along with Buddhism (Bodhi Dharma). The idea is that the Shaolin temple was built in the center of China and this is where Bodhi Dharma introduced Buddhism and Boxing (senzuikyo).

Another theory is that there were many forms of wrestling that had developed in China. One of the most notable is Horn Wrestling, called Jiaodixi. This form of wrestling was practiced by the Mongolians and later evolved into Jiaoli, which was wrestling without the horns. This form of wrestling can be seen in Native American cultures (evident in the typical Native American Buffalo head wear) and most likely arrived there by way of Mongolians migrating through Alaska. Jiaoli evolved and became Xiangpu and it is said that this form of wrestling became Sumo in Japan. Another theory comes from the practitioners of Chikura Karube, a wrestling sport developed around 200 B.C. It is said that Chikura Karube later became Jiu-jitsu in Japan.

Tracing the history of grappling techniques for this book was quite interesting, and in doing so, I had to research all the stories I could find and look for the common denominator, so it basically came down to the following:
-All ancient cultures had some form of grappling and unarmed fighting techniques.
-The Greek culture gave its fighters the greatest financial and social reward. The ancient Greeks (Macedonians, etc...) conquered quite a bit of territory during the time of Alexander the Great, including the area that Jiu-jitsu's techniques were said to have come from.
- Wrestling did exist in China and Mongolia before Jiu-jitsu did in Japan, and it is interesting to note that this is where Native American wrestling most likely came from.
-The pinning and throwing techniques of Jiu-jitsu are very similar to, and in some cases, the same as those of Greco Roman Wrestling.

In explaining the history of Brazilian Jiu-jitsu, I have decided to start at the beginning of its history and then discuss the early history of Jiu-jitsu in Brazil and the origins of grappling. I'm assuming here that most Americans have purchased this book knowing about Royce Gracie and the early days of the UFC (Ultimate Fighting Championship). I will continue by explaining the birth of Jiu-jitsu in Japan, then how it came to Brazil, and its developments there.

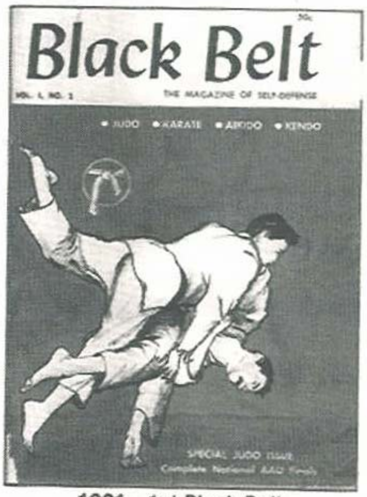
Jiu-jitsu was developed in Japan during the Feudal period. It was originally an art designed for warfare, but after the abolition of the Feudal system in Japan, certain modifications needed to be made to the art in order to make it suitable for practice. During Feudal times, Jiu-jitsu was also known as Yawara, Hakuda, Kogusoko, and an assortment of other names. The history of the art during this time is uncertain because teachers would keep everything secret to give their art a feeling of importance and change the stories of their art to suit their own needs. There are two distinct stories about the origins of Jiu-jitsu that have become most popular. The first story is that Jiu-jitsu originated in Japan, the other is that it came from China.

The story that supports the idea of Jiu-jitsu coming from China takes place around the time of the fall of the Ming Dynasty. It states that a man named Chingempin came from Japan to live in Tokyo at a Buddhist temple where he met three Ronin (masterless Samurai's) named Fukuno, Isogai, and Miura. Chingempin told the Ronin of a grappling art he had seen in China. The Ronin became particularly interested in pursuing the study of this art, he then began teaching in Japan, and this art became Jiu-jitsu. The other story is that Jiu-jitsu is Japanese and from Japan. This story follows the same basic idea but differ in that Chingempin introduced an early form of Jiu-jitsu (not yet called Jiu-jitsu) but called Kempo in Japan, which consisted mostly of strikes and very little grappling. From there, the Japanese developed it into a more effective grappling art. One thing is certain, the Japanese were responsible for refining a grappling art into a very sophisticated grappling system called Jiu-jitsu.

After the Feudal period in Japan ended, a way to practice the art realistically was needed, this is why Jigoro Kano, a practitioner of Jiu-jitsu developed his own system of Jiu-jitsu called Judo in the late 1800's. Judo was great because by becoming a sport it allowed practitioners the ability to try the art safely and realistically at the same time. Judo was watered down from complete form, but still contained enough techniques to preserve it's realistic effectiveness. The one problem that occurred was, in Kano's opinion, ground work was not as important as achieving the throw or take down, therefore ground fighting was not emphasized in Judo and became weak in that system. Judo also began placing many rules and regulations on the art to make it more acceptable as an olympic sport. Leg locks were not allowed, when a fight goes to the ground, a player had only 25 seconds to escape a hold or pin before the match is lost. These are a few of the rules that hindered Judo as a form of realistic self defense. Then why did Judo flourish and why was it so great? Even with all the rules and restrictions, the time tested principle of pure grappler beats pure striker still holds true; and the fact that most fights, even those fights occurring between strikers with no grappling experience ends up in a clinch. You see the clinch in just about every boxing match, and hundreds of punches usually need to be thrown to end the fight with a strike, this gives the grappler plenty of opportunity to take his/her opponent to the ground, where the pure striker has no experience and is at the grappler's mercy.


Jigoro Kano,
Founder of Judo

During World War II, many U.S. soldiers were exposed to the art of Judo and brought it back to America with them. Judo was named the national martial art in Japan, the official art used by law enforcement in the late 1800's and continues to be popular to this day. The first issue of Black Belt magazine, here in America (1961) featured a sketch of a Judo throw and was a special Judo issue. It wasn't until the birth of martial arts in Hollywood that the mystique of martial arts myths were born on a large scale, here in the U.S.. Bruce Lee was one of the greatest catalysts for martial arts in the world today. He would criticize traditional martial arts as being ineffective, but ironically spread more myths about martial arts through his movies than almost anyone in history. Bruce Lee was a student of Judo and did many studies on grappling while he was alive.



1961 - 1st Black Belt

What 's the difference between Japanese (classical) Jiu-jitsu (jujutsu) and Brazilian Jiu-jitsu?

Our Jiu-jitsu in the United States was underdeveloped compared to the Jiu-jitsu in Brazil. Only now are we beginning to catch up, and still we are suffering from the inadequacies of the 'older' and more traditional schools of Jiu-jitsu in this country. To give you an idea of what I mean, I'll tell you a little about my training. I earned a black belt in a classical style of Jiu-jitsu, which taught all the Judo throws of the Kodokan and Aikijitsu (the grandfather of Aikido). It was a great art, but one that could not be used on anyone with skill effectively before complete mastery. I subsequently got beat by a student of Brazilian Jiu-jitsu who was only at blue belt level, while I was a black belt in traditional Jiu-jitsu. Why? Lack of realistic practice. There was too much of this, "you stay perfectly still while I try an extravagant technique on you and you play along" thing. There are many techniques, this is where Judo is great, some traditional schools teach techniques that were designed thousands of years ago whose applications have not been modified or thought about since. Brazilian Jiu-jitsu is simple to learn, so simple that a dedicated student of one year can easily beat martial artists of other styles with many years of experience.



Some styles of martial arts spend hundreds of hours working on a rigid stance and one hundred standing techniques that cannot possibly be mastered in a reasonable amount of time. I once interviewed Royce Gracie and he gave a response that supports this point quite well: "We don't believe in teaching a ton of moves every class and the student walking away with limited knowledge. We prefer our students to know 20 techniques at 100%, then 100 techniques at 20%."



Brazilian Jiu-jitsu focuses on techniques that are easy to learn in a very short period of time. The techniques taught in Brazilian Jiu-jitsu are also effective and have been tested on knowledgeable martial artists who aren't cooperating. A small amount of simple, but high percentage techniques, that's the difference. If all you do is practice five or six techniques, you will be very good at them in a year or so, but if you have to divide your time between a hundred or more techniques, you will most likely be a jack of all trades and a master of none in a year's time.

← 'Kanji' - Japanese writing - "Jiu-jitsu"

The differences in the two styles of Jiu-jitsu are not necessarily in the technique, but in the practice and application. First of all, Brazilian Jiu-jitsu has a very sophisticated ground-game, where Japanese Jiu-jitsu places importance on standing techniques, as does Judo. Judo as a sport does not allow leg locks, Brazilian Jiu-jitsu does. Sport rules for Judo dictate that if a player has been pinned by his/her opponent for twenty-five seconds [illegible] one will lose the match. Brazilian Jiu-jitsu has no time restraints on ground positions and stalling most often occurs while standing. Most older styles of Jiu-jitsu (often spelled jujutsu or jujitsu) are usually preceded with their style name or Ryu, in Japanese simply means style. These Ryu, or styles of Jiu-jitsu were developed long ago and have no sport application to allow them to develop technically. The lack of realistic practice is what makes some styles ineffective or obsolete.

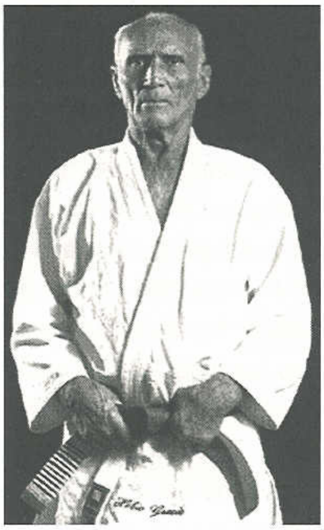
To really understand the differences between Brazilian and Japanese Jiu-jitsu, one must research the history of both arts. In particular the birth of Brazilian Jiu-jitsu by Carlos Gracie, Brazilian Jiu-jitsu's founder was an avid boxer in contrast. Most Japanese Jiu-jitsu fighters were studying traditional Karate strikes, which are much different from that of a boxer. Maeda, the man who introduced Gracie to Jiu-jitsu was also a student of Judo, which at the time was considered an updated version of Jiu-jitsu, or Kano 's Jiu-jitsu (Dr.Jigoro Kano is the founder of Judo). Maeda was also exposed to western wrestling, as he had encountered one wrestler in particular at the West Point Military Academy in New York, and had more experience fighting throughout Europe and the Americas than any other Japanese fighter of that time.

Brazilian Jiu-jitsu is a progressive style of Jiu-jitsu; once a technique is developed and used in competition, other Jiu-jitsu players begin to design counters to that technique, and counters to those counters, this way Brazilian Jiu-jitsu evolves freely. Brazilian Jiu-jitsu players do not prepare for the untrained opponent, they assume that their opponent may be more technical.

The problem with some 'older' styles of Jiu-jitsu is the same problem with old cars, or anything that has not been updated or modified. I earned a black belt in Japanese Jiu-jitsu and now that I am at an advanced level of Brazilian Jiu-jitsu, I notice the similarities and differences. Some of the self defense movements are identical, it is typically in the ground work (ne waza) where the Judo or Japanese Jiu-jitsu practitioner lacks ability. [illegible]s for that reason I started training Brazilian Jiu-jitsu.

JIU-JITSU IN BRAZIL

Eventually, in Japan many different variations of the art (Jiu-jitsu) took shape, including Karate, Aikido, and Judo. But these arts were missing essential pieces of what the complete art of Jiu-jitsu originally held. Soon the day of the Samurai came to an end, the sword was replaced by the gun and new sportive ways to practice martial arts were developed. This lack of `reality' created years of confusion in the martial arts community, a confusion that legendary Bruce Lee would later refer to as the `classical mess'. The `sport arts', such as Judo and Kendo were wonderful in the way of offering it's practitioners a safe way to realistically train the techniques of their system, but often limited it's practitioners with too many rules to maintain it's effectiveness as a combative style. The more traditional `combat' schools were simply practicing techniques no longer suitable for modern day combat, and with no way to safely test them, practicing these arts became like swimming without water.



Helio Gracie: Carlos Gracie's brother, was said to have modified the techniques of Jiu-jitsu originally taught to Carlos so that a smaller person could easily apply them in a real fight. A debate will always remain about who actually 'founded' Brazilian Jiu-jitsu, some say Helio, some say Carlos, regardless, Carlos was the first to modify the techniques taught to him and Helio (pictured to the right) aided in their development. →


Carlos Gracie

The Gracie Family

It wasn't until the sport art of Judo and the combat art of Jiu-jitsu were introduced to the Gracie family in Brazil that the art of Jiu-jitsu would be brought to life again. Japanese Jiu-jitsu was introduced to the Gracie family in Brazil (1914), by Esai Maeda who is also known as Conde Koma. This name came about when Maeda was in Spain (1908). While in Spain, Maeda, having some financial troubles used the Japanese verb "komaru", meaning to be in trouble, to describe himself. Maeda decided this didn't sound right, so he dropped the last syllable and changed it to "koma". The word "conde" comes from the Spanish language, meaning count. Later in his life, Maeda would be given the Brazilian title of "Conte Comte", or Count Combat.

Maeda was a champion of Judo and a direct student of it's founder, Jigoro Kano at the Kodokan in Japan. He was born in 1878, and became a student of Judo in 1897. In 1904 Maeda was given the opportunity to travel to the United States with one of his teachers, Tsunejiro Tomita. While in the U.S. they would demonstrate the art of Judo for Teddy Roosevelt at the White House, and cadets at the West Point Military Academy. Maeda would eventually part ways with Tomita, and settle in Brazil. Maeda was staying in Sao Palo City to help establish a Japanese Immigration colony. At this time Brazil held the largest population of Japanese people outside Japan. He was aided in Brazil by Gastao Gracie, a Brazilian of Scottish decent, who's first experience with Jiu-jitsu was most likely through managing an Italian boxer named Alfredi Leconti, who fought a friend of Maeda in November of 1916.

For some time in Japan, Judo and Jiu-jitsu were almost synonymous. Judo was known as Kano's Jiu-jitsu. There was and still is a style of Judo called Kosen Judo which apparently held strongly to the tradition of an even ratio of groundwork to stand-up. Meada is said to have studied this type of Judo and that is why the Gracie family originally emphasized ground work. Regardless, this will answer the question "why do they call it Brazilian Jiu-jitsu and not Brazilian Judo?" Because they were essentially the same thing at the time, remember, the Gracie family was learning Jiu-jitsu or Judo while Kano was still struggling to show the difference between the two and popularize his art. In the early 1900's there was very little difference between the two.

To show gratitude to Gracie for his help in the colonization, Maeda taught Gastao's son Carlos the basic techniques of Jiu-jitsu. Carlos Gracie then taught his brothers Oswaldo, Jorge, Gastao, and Helio.

In 1925 the brothers opened their first school, and Jiu-jitsu was cultivated into a more effective martial art (&) sport known as Brazilian Jiu-jitsu. What made this version of Jiu-jitsu more effective was the constant exposure of its practitioners to `real' situations. Between their own schools, Brazilian Jiu-jitsu players would compete in a sportive way to keep the techniques of their art sharp. To all others the Gracie family would issue a challenge, to fight without rules. In these `no rules' or `vale tudo' fights the Gracie family and their students would evaluate the techniques of their fighting art. Through the last fifty years, many Brazilian Jiu-jitsu schools have opened and broke away from the original members of the Gracie family, making subtle differences in styles within Brazilian Jiu-jitsu; Gracie Jiu-jitsu, Machado Jiu-jitsu, Brazilian Jiu-jitsu are all different schools of the same art. The Gracie family itself has hundreds of [illegible]rs who do not all associate with one another.

No matter where you live or what style of Jiu-jitsu you practice, we all owe some degree of respect to the Gracie Family for introducing us to Brazilian Jiu-jitsu.

The Gracie family is responsible for a large part of the modern advancement or improvement of Jiu-jitsu. The term Gracie Jiu-jitsu is used to describe the difference between the 'old' Jiu-jitsu (jujutsu/jujitsu) and the Gracie families advancement of the art through the 1900's. Now that 'Gracie Jiu-jitsu' has spread all over Brazil and to the United States, many champions of the art are being born that are not Gracie Family members. These champions are contributing to the art's progression by improving on techniques and developing new ones. The bulk of basic movements may still be Gracie Jiu-jitsu, but as the art develops, the term 'Brazilian Jiu-jitsu' becomes more appropriate. As more and more innovators contribute to the art outside of Brazil, it may be appropriate to simply call the art 'Jiu-jitsu'.



From the Aikido Journal 105-106, Fall 1995, Winter 1996.

"Few martial artists, whether in the United States or abroad, have not heard of Gracie Jiu-Jitsu. The ability of the Gracie brothers to work successfully against fighters of many various styles is exceptional. Even more impressive is the fact that they seldom seriously injure an opponent, even one who is obviously attempting to cause them harm. The Gracies' soft, blending approach has much in common with aiki, yet they have avoided the temptation to make their style harder in order to deal with actual conditions, either in the ring or on the street."

The formal teaching of Jiu-jitsu to Brazilians by the Gracie family began in 1940 when Helio opened an academy in Rio. Over the next 18 years, if you wanted to learn Jiu-jitsu from the Gracie family in Brazil, you had a choice of four academies, all of which were located in Rio. The Gracie's were not the only one's teaching Judo and Jiu-jitsu in Brazil, but they were certainly the most popular, teaching over 2000 students in that 18 year period. A good example of this is Mehdi, a Judo master who came to Brazil from France in 1949 and currently teaches there now. There have been Judo schools in Brazil since the early 1900's. Sao Paulo has a very large Japanese population. Mehdi's list of students include BJJ Black Belts Mario Sperry, Rickson Gracie, and Sylvio Behring, just to name a few. This is another example of Judo's influence on "Brazilian Jiu-jitsu" and that Helio Gracie did not invent it. The Gracie family developed the art of Judo into a more effect rules-free style.

In 1967, the first federation was created by Helio and the system of belts as we know it was developed (white, blue, purple, brown, and black). In the early 1970's, the Gracie family made their first split, it was about this time that the Carlson Gracie team was born. Carlson Gracie was the son of Carlos and a very reputable Vale Tudo fighter who claimed many victories while defending the Gracie family name, including avenging one of Helio's very few losses. There were now two sides of the Gracie Jiu-jitsu Family, students under Helio and students under Carlson. Helio's side would argue that Carlson's style of Jiu-jitsu involved too much strength and that it was Helio who developed the technique further due to the fact that he was much smaller than his brother Carlos who taught it to him. The fact remains that it is basically the same Jiu-jitsu with a few natural variations in teaching methods and even fewer in the actual application of techniques. Robson created a new federation in 1988 and Carlos Jr. created the Confederacao Brasiliera in 1993. Carlos Jr.'s federation is the most active worldwide and is responsible for the development of the World Championships. The idea of the Mundial (World's) is to attract foreign competitors in hopes of making Brazilian Jiu-jitsu an Olympic sport. This was all done around the time Royce was winning the first UFC (early 1990's) and giving America it's first widespread taste of Brazilian Jiu-jitsu.

JJ Machado on the Gracie Family's influence:

"Carlos Gracie Jr. was our teacher from the beginning. When you say jiu-jitsu you have to link it to the Gracie family. That's the family that started our jiu-jitsu style and we're just one part of that clan. I think that everyone today that knows Brazilian jiu-jitsu learned it, directly or indirectly, from a member of the Gracie family. I think everyone should be grateful to them for that."

A good example of how Brazilian Jiu-Jitsu is truly a mixed martial art and not developed PURELY by Gracie family members is illustrated in a question from an Interview with Romero "Jacare" Cavalcanti by Kid Pellegro: "You are one of the few Black Belts from Rolls Gracie, what was it like learning from him?" RC- "It was spectacular, Rolls as the best of his time, besides being a great instructor he was also an incredible person. I trained with him from '74 until '82 when he died. He died on June 6th, '82 and I had received my Black Belt in February. He would teach a lot of self defense, stand up, and ground fighting, with and without gi. It as a very complete class. He had started to do wrestling, so he added a lot of the wrestling attacks, single leg and double legs takedowns. So Rolls revolutionized the Jiu-Jitsu with his new positions. As a matter of fact, the "Triangle" was invented by one of his students, Sergio Dorileo, Sergio had been studying a Japanese book of positions and invented the Triangle. At that time everybody would pass the Guard the traditional way with one hand on the biceps and the other hand between the legs and low, so all of a sudden, if you would try to pass Dorileo's guard you'd end up in a triangle. What was considered the right way didn't work anymore. Can you imagine!!! Everybody had to go back and rethink a lot. It was an incredible experience, I learned so much from Rolls, even the way he warm up the class was special. It was one of the greatest losses in my life and it took me years to get over. I still get choked up, to this day, when I reminisce."

Black Belt Magazine: At what point in your jujutsu training did you decide that the art's techniques needed modification?
Helio Gracie: I didn't invent the martial art. I adapted it to my necessity-what I needed for my weight and lack of strength. I learned jujutsu, but some of the moves required a lot of strength, so I could not use them. I couldn't get out from some of the positions I learned from my brother because of my lack of strength and weight. So I developed other ways out.
Black Belt Magazine: Why didn't anyone before you refine the techniques of traditional jujutsu into a more effective style?
Helio Gracie: Because most people who practice the martial arts already have physical strength and ability that I didn't have. I needed to create those [techniques]. This was the only way I had to compensate for my lack of strength.



The Gracie's face opposition.

The Gracies were not the only one's doing Jiu-jitsu in the world during the 1900's, and certainly not the only one's doing Jiu-jitsu in Brazil. They were just the most popular, early members of the Gracie family in Brazil were political figures and very involved in the community where they lived. Among Helio's first students were Governor of Rio, Carlos Lacerda, and President, Joao Figueiredo. There were many Japanese immigrants practicing Judo and Jiu-jitsu in Brazil, and a new form of "free fighting" was also developing in Brazil at this time. The Brazilians developed a system of fighting called ***Luta Livre*** (Free Fight), if you ask a Gracie, they might tell you that Luta Livre is from Jiu-jitsu, if you ask a Luta Livre practitioner, he might tell you something different. Obviously there is a large rivalry between the two styles, but the truth of the matter is, the styles are very similar. I heard from a few sources that Luta Livre was developed from Wrestling and Judo in Brazil. Luta Livre is practiced without the gi or kimono. While I was in Brazil, I passed down a street in Bahia (which is where Capoeira also comes from) named after one of the great Vale Tudo fighters of the mid 1900's named Waldimar Santana who was responsible for one of Helio Gracie's only defeats. I've heard some Brazilians call him a Luta Livre fighter, others say he was a Judoka and the Gracies say he was a Jiu-jitsu player. During Waldimar's fight with Helio Gracie, after over an hour, Helio's corner was forced to throw in the towel. I've read that Waldimar Santana was one of Helio's students, but have heard different as well. Carlson Gracie would later avenge Helio's defeat by defeating Waldimar Santana in a No Rules fight. The other famous victory over the Gracie in the early part of the art's development occurred in 1951. After defeating a famous Judo player named Kato, Helio issued a challenge to another Japanese fighter named Yamaguchi, Yamaguchi was concerned about taking the fight because he felt Helio would be hard to submit. A [illegible] of Yamaguchi named Masahiko Kimura (5'6" 185 Lbs.) stepped up to face Helio in his place. The fight between Helio and Kimura resulted in a win for Kimura by TKO after Helio's side threw in the towel. Kimura applied udegarami (now called the Kimura), an arm lock to Helio's left arm, breaking it. Helio was commended for not giving up, but still suffered a defeat, nonetheless.



An interesting event occurred later in the 1950's when Kimura ended up facing Waldimar Santana in a No Holds Barred Match. He describes the name as Adema, but I am assuming that this is a spelling mistake made in the translation due to the description being identical to Waldimar right down to the place he resided. Kimura Describes the match in this excerpt taken from his biography "My Judo". I debated for a while about whether to include this, but it was so interesting, hard to find in print and so historically significant that I had to share it with you. This excerpt really gives a lot of insight as to what was happening in Brazil during this time period and gives an idea about how far ahead of the U.S. and Japan was in Mixed Martial Arts fighting. The next two and three-quarter pages are taken directly from Kimura's book.


Kimura

"My opponent Adema (Waldimar) Santana was a 25 year old black man, and was a boxing heavy weight champion. He was 4th dan in judo, and a capoeira champion as well. He was 183cm had a well proportioned impressive physique. His weight was close to 100kg. Bahia, where the match took place, is a port city where black slaves were unloaded. The slaves were forbidden to carry a weapon. As a result, many martial arts were developed by them, I heard. Vale Tudo is one of such martial arts. In the south of Sao Paulo, pro wrestling is popular. But the farther one goes to the north, the more popular Vale Tudo becomes. Helio Gracie, whom I had previously fought, was the champion in Vale Tudo. But Adema Santana challenged him the previous year (Note: 1957), and after [illegible] hours and 10 minutes, Helio got kicked in the abdomen, could not get up, and got knocked out. Thus, Adema had become the new champion. In Vale Tudo, no foul is allowed. 1 foul results in an immediate disqualification. No shoes are allowed. When the fighters are separated, they are not allowed to strike with a fist, and they have to use open hand strikes. But once they get in contact with each other, every type of strike is allowed but groin strikes. All types of throws and joint locks are legal. The winner is decided when one of the fighters is KO'd or surrenders. Biting and hair pulling were illegal. Since bare knuckle punches are traded, taking direct 2 or 3 hits in the eye means the end of the fight. I was told there have been many cases in which a fighter got hit in the eye with an elbow, and the eyeball popped out from the socket by half, and got carried to the hospital by an ambulance. Therefore, there were always 2 ambulances at the entrance of the arena.

"I have no choice. I will fight." I said. Then, the promoter grinned, took out a form and told me to sign it. Yano translated the content, which said, "Even if I die in this match, it is what I intended, and will not make anyone accountable for my death." I nodded, and signed the form. On my way to the ring, someone raised his arm and waved at me. It was Helio Gracie, whom I had not seen for several years. Helio was at the radio broadcast seat. He was the commentator of the match. The gong rang. Adema and I circled the ring first. I lightly extended my fingers in a half-body posture, and prepared for his kicks. Adema, also in a half-body posture, had tucked his chin, tightened his underarms, as he would do in a boxing match. Once in a while, he delivered high kicks to my face.

"I blocked the kicks with my hands, and returned a kick with my right leg. Adema started to deliver right and left round house kicks. I stepped back and dodged them, but suddenly, I received a fire-like impact on my face. It was an open hand strike. I had overlooked his hand motion, paying too much attention to his kicks. When I got hit in the temple, and the core of my head became a blur, left and right round house kicks came. When I blocked his right kick with my left hand, a tremendous pain ran through from the tip of the little finger to the back of the hand. I had jammed the finger. I traded kicks with him. The entire audiences were standing with excitement. Even in this situation, I was able to think clearly. While I was thinking "Adema is one level higher than I both in kicks and open hand strikes. In order to win, I must take the fight to the ground", another fast kick flew at my abdomen. "

"I struck the kick down with left knife hand, and jumped in to deliver a head butt on his abdomen with a momentum that could penetrate through his body. This must have had an effect on him. He covered his abdomen, and stepped back while wobbling. I wanted to get close to him, throw him, get on top of him, and use Newaza. If I succeed in this, I could use elbow strikes and head butts. Adema recovered from the damage, and delivered a kick to my face again. I ducked the kick, and jumped in for a clinch. I got in a tight clinch to prevent him from using knee kicks or elbow strikes. We traversed along the rope. All of a sudden, I received a head cracking impact. I experienced a tremendous ear ringing, and got momentarily unconscious. I received a head butt on my left temple. It was a head butt from a side. I had thought that all the head butts would come from front. I never knew a side head butt. "I cannot lose here. I must win even if I may die", I thought. Driven by this will power, I tried to find a way to fight back. The referee then came in between to separate us. We were already covered with blood. The fight was brought back to the center of the ring again. Adema threw a right open hand strike. I caught the arm and attempted Ippon-seoi. It seemed like I could score a clean throw. However, it was a miscalculation. We were both heavily covered with sweat as if a large amount of water had been poured onto our heads. Moreover, he had no jacket on. There was no way such a technique could have worked under these conditions. His arm slipped through, and my body rotated in the air once forward, and landed on my back. "I screwed up!" I shouted in my mind, but it was too late. Adema immediately jumped at me. If he got on my chest, he could freely strike my eyes, nose, and chest with his elbows."

"I caught him in a body scissors. I squeezed his body with full force hoping to sever his intestine. Adema crumbled momentarily, but did not surrender. Since the body scissors did not finish him, I realized that I was in a disadvantageous position. When I lifted my head, hundreds of stars flew out of my eyes. I took a straight punch between my nose and my eyes. It was an accurate intense punch. The back of my head got slammed onto the mat.

Moreover, an intense head butt attacked my abdomen. It felt like my organs would be torn into pieces. Once, twice, I hardened my abdominal muscles to withstand the impact, and waited for the 3rd attack. At the moment the 3rd head butt came, my right fist accurately caught Adema's face by counter. It landed between his nose and eyes. Blood splattered. I had also already been heavily covered with blood. The blood interfered with my vision. "Kill him, kill him!" the devil in my mind screamed. Adema wobbled, and stepped back, and tried to run with the ropes on his back. I chased him throwing kicks and open hand strikes. He returned head butts and elbow strikes. But, neither of us was able to deliver a decisive strike. Maybe we were both exhausted, or maybe the blood in our eyes prevented us from aiming clearly at the target. After all, the 40 minutes ran out, and the match ended in a draw. It was my first Vale Tudo experience. That night, my face was badly swollen. I had a number of cuts on my face. Every time I breathed, an excruciating pain ran through my belly, and I could not sleep. I received an injection from a doctor, and cooled my belly with a cold towel all night. However, I learned a very important lesson in this fight. That is, one must never fear death. If I had not had the iron will to fight despite the possibility of getting killed, his head butts would have torn my intestine into pieces."

From My Judo - Kimura

Carlson Gracie Comments on his fights with Waldimar Santana:

"Waldemar was a student of the family for twelve or thirteen years. He fought more than 20 times for our academy. What happened was, he had a disagreement with Helio Gracie, and they decided to fight Vale-Tudo, and Waldemar won. In fact, I was a friend of his, and told him: "look Waldemar, we are friends, but now I can't let it pass, you beat Helio, now your going to have to fight me. I have nothing against you, but in the ring, I'm going to beat the shit out of you!" And I did. I fought against him six times. I won four times, and two were a draw. He was tough shit. If it were today, he would be one of the best fighters".

Besides Helio's defeats, where it is interesting to note that he did not actually submit to either opponent, the Gracies remained undefeated for the most part in Vale Tudo (no holds bared) matches, until another Japanese fighter would give them some trouble. After the popularity of the Ultimate Fighting Championship in the United States, Japan started to host a series of Vale Tudo tournaments, one fighter in particular started grabbing everyone's attention, his name was Kazushi SAKURABA. Sakuraba was not the biggest fighter on the scene, but he was creative and experienced. Sakuraba represented the sport of Japanese Wrestling, which is very different from American wrestling in many ways, the most outstanding is that Japanese wrestlers have an outstanding knowledge of submission holds.

The Wrestling style that Sakuraba practiced looked almost exactly like Jiu-jitsu, and during my research for this book, I've stumbled across more than one article that states Sakuraba had trained Jiu-jitsu quite extensively. Sakuraba had been winning no holds barred matches against some formidable opponents in Japan, including BJJ Black Belt Conan Silvera, whom he beat with a Juji Gatame, or in Portuguese, Chave Braco, a standard move in Brazilian Jiu-jitsu. It wasn't long before Sakuraba and the Japanese press set their sites on the Gracie family. Sakuraba's first victory over a Gracie family member was over Royler, the fight ended in a very controversial referee stoppage, which Royler appeared to be very upset about. Sakuraba outweighed Royler by at least forty pounds. The second was to Royce, this fight lasted about an hour and thirty minutes until Royce's corner threw in the towel. To Royce's credit, Sakuraba was not able to submit him and Royce fought very well. The third was to Renzo Gracie, Renzo was fighting very well until Sakuraba applied the same lock he used to defeat Royler, the lock was applied standing and when the two fell to the floor, the fall broke Renzo's arm, once again, the Gracie family member did not submit, the referee stopped the fight. The fourth was to Ryan Gracie, Ryan took the fight after suffering an injury to his shoulder and lost after time expired by judges decision. I have researched a couple of sources that claim a famed BJJ black belt named Sergio Penha was actually training Sakuraba and that this aided him in his victories.

To the Gracie families credit, I have not seen members of the Gracie family 'lose' very often. There are incidences in sport Jiu-jitsu where a Gracie family member will lose to another Brazilian Jiu-jitsu player, but that is Jiu-jitsu losing to Jiu-jitsu. Dan Henderson's victory over Renzo Gracie is one of the few I can recall where anyone outside of the sport of Jiu-jitsu or the art of Brazilian Jiu-jitsu has defeated a Gracie family member.

Jiu-jitsu has now developed beyond the Gracie family and with all appropriate respect and thanks to them, it moves forward and progresses through the teachings of instructors from all parts of the world. It wasn't until this happened that people from outside the art of Jiu-jitsu started claiming victories over Gracie family members outside the art of Jiu-jitsu. By introducing the Brazilian style of Jiu-jitsu to North America, the Gracie family opened the door to great financial rewards and the problems that would come with success.

Brazilian Jiu-jitsu was introduced to the United States in the 1970's, but was not made popular until 1993, when Royce Gracie defeated opponents from other martial arts in a contest called the Ultimate Fighting Championship. This type of fighting was known in Brazil as **Vale Tudo** (anything goes) and would later become known as **NHB** (No Holds Barred) here in the United States. The effectiveness of the art form over so many others made Brazilian Jiu-jitsu known to the martial arts community and the world. This was America's first look at Mixed Martial Arts fighting. Unlike many other martial arts, Brazilian Jiu-jitsu gained its reputation and popularity through effective fighting, not Hollywood movies.

In November of 1993, a large number of Americans would get their first look at Brazilian Jiu-jitsu ... it wasn't pretty. For years in the United States, the Martial Arts community had been plagued by the mystique and misconception created by Hollywood. I can remember getting into street fights as a kid and having my opponent say "OK, no Kung fu stuff!", thinking that if the other guy knew Kung fu, something terribly deadly would happen. This couldn't be farther from the truth, and in 1993 we would all find that out. To make a long and over-told story short, Royce Grace, a thin Brazilian was pitted against champions of Kung Fu, Karate, Boxing, Kickboxing, Wrestling and a variety of other 'Martial' arts in a contest called the Ultimate Fighting Championship. Unlike the American NHB contests of today, Royce had to fight up to 4 times in each tournament, there were no weight classes and Royce was usually the lightest, sometimes being outweighed by 80 lbs. and more. There were very few rules, basically no eye gouging and no biting. There were also no time limits. The Ultimate Fighting Championship was the catalyst for BJJ in the US, but after the initial boom of popularity, there would be a whole new world of problems to face. The same entrepreneur-ial and capitalist ideals that make America great would be a hindrance to the authenticity and quality of Brazilian Jiu-jitsu in the United States. Carley Gracie (Carlos' son, Carlson's younger brother and Roll's older brother) was the first to bring their Brazilian style of Jiu-jitsu to the U.S., the idea was born through his training of American Marines in Rio (early 1970's) and by 1972, he was teaching Jiu-jitsu in California. Rorion was the next to come, opening his academy in California and trade-marking the Gracie name. This action would lead to a huge problem in the family, Rorian was not allowing any other members of the Gracie family to use the name, and was also accused by family members of distorting the truth about the history of the art, since he had claimed his father (Helio) was responsible for the birth of the art. I have found through the research of this book that every-one has his/her own story, so I had to go with common denominators to find the truth. Carley would later challenge Rorion to fight, as they had done when they were younger (Carley claims to have defeated Rorion previously a total of eight times), but Rorion preferred to battle it out in court. This was the second major split in the Gracie family after the first split between Carlson and Helio, but it would be the first of many to happen in the United States. Rickson would come to teach as well, along with the Machado Brothers, both eventually separated from Rorion due to some sort of busi-ness differences. Actually, it was Rickson (considered by many to be the champion of the family) who felt he should be the first Ultimate Fighting Champion, but Rorion was in control of the early UFC's and decided it would be Royce who would make the point to the American public ... and the rest is history.

Traditional American Martial Arts VS. Brazilian Jiu-jitsu.

You'd be crazy to think that Americans would stand by and let their great heroes be defeated without some kind of fight. After they lost all the fights, along came the excuses in all forms, from the fights being rigged to some crazy conspiracy theory. The fact of the matter was, The Gracie Challenge was real and American wrestler's, Boxers, and Kickboxers alike were dropping like flies. The boxing commission started to get upset and different organizations started pressuring the UFC to make new rules, this would be the main reason for Royce's withdrawal from the UFC.

You see, the fights of today in America have been made to favor stand up fighters to make for a more exciting match. Unfortunately the audience that made Jiu-jitsu popular in the U.S. is the same audience that brought ridiculous rules to newer NHB tournaments. The business people in control of the UFC, pressured to make more exciting fights, imposed rules for the fighters and time limits. These rules often result in standing up a Jiu-jitsu fighter in the middle of a fight, calling for more American style action (punches and kicks), but hurt the groundfighter by putting him in danger of getting hit again and giving the striker an unfair and unrealistic advantage. Strikers are also now allowed to wear gloves, this is not only dangerous, but unrealistic. It is dangerous because fighters who wear gloves can hit harder due to to the added protection, causing more injuries. Unrealistic because you won't have a pair of padded gloves in a street fight, nor will you have time limits or rounds. Needless to say, after these rules were imposed, the percentage of fights ending in K.O. went up and the percentage of strikers winning fights increased as well. Despite the new rules in America, Jiu-jitsu fighters and Grapplers who have added Jiu-jitsu to their style are still holding the higher percentage of victories.

I wrote this for an Internet Column, Na Teia do Aranha (the web of 'Spider') in the Summer of 2001. Everybody knows how Brazilian Jiu-jitsu got popular here in the United States. Royce, who might not have been the biggest or the best representative of Brazilian Jiu-jitsu came here and beat everyone. In fact, he was among the smallest of all the early UFC fighters and never had a professional fight in his life. Despite all this, he still managed to easily defeat all his opponents who represented a variety of different arts including: Tae Kwon Do, Kung Fu, Boxing, Wrestling, Shootfighting, Karate, Judo, and Kickboxing. Royce showed the Americans exactly how far behind the Hollywood movies had set us back. In the beginning, no wrestler's knew how to behave in the guard or do arm bars and chokes. Kickboxers, Boxers, and Karate practitioners were tapping out as soon as they hit the mat, this brought the truth about martial arts to us. The early UFC also had less rules, everything except eye gouging and biting were fair. This was nothing new to someone living in Brazil, but to us Americans, it was shocking and new.

So what happened? A handful of Martial Artists, like myself, realized the reality of fighting and began training in Brazilian Jiu-jitsu. People like me realized that a Black Belt takes years to earn and that it would be a while before I could 'master' the art of Jiu-jitsu. I also gave the respect that my teachers deserved for their hard work and dedication. I knew that without them, I would still be in the dark. Unfortunately, not everyone thought this way, there would soon be wrestler's training with Brazilians and then turning their backs on them. The influence of money soon became too strong for some Brazilians who would begin to turn their backs on their art to make some quick money. Everybody jumped on the Jiu-jitsu boat to take the short trip to learn what it takes to survive Jiu-jitsu's attacks. After learning a few arm locks and chokes, they would turn around and call it something else, like 'submission grappling' or 'submission wrestling' and give Brazilian Jiu-jitsu no credit. Not only would they deny Jiu-jitsu of the credit it deserved, they would try to defeat Jiu-jitsu to legitimize their own new arts and claim that these arts had been around for years. If they had been around for years, where were they before 1993 in the U.S.? Sure, Judo and wrestling were around. Judo had arm locks and something that resembled a guard. Gene Labell (Judo champion from the 60's) would even fight against boxers long ago to show the effectiveness of grappling, but there was nothing that could equal the effectiveness of Brazilian Jiu-jitsu on the mat and Royce proved it.

After the Gracie Storm of the early 90's we are seeing many new styles of martial arts emerge that include Brazilian Jiu-jitsu techniques, but do not bear it's name. Many American Karate instructors were unwilling to let go of their egos and black belts to learn Brazilian Jiu-jitsu from the beginning (as I did) and take the years of dedication to earn the black belt in Brazilian Jiu-jitsu. Instead, they would add a few Jiu-jitsu moves to their Karate programs and claim it had been there all along, teaching a watered down mess of grappling technique without the experience behind them that makes them effective. As a result of all this, the American public is being mislead and confused.

Traditional Jiu-jitsu schools here in America are claiming that their Jujitsu is the same thing as Brazilian Jiu-jitsu and Ninjutsu schools are claiming BJJ techniques have been theirs all along. The techniques may have been there, but the teaching method and philosophy that makes an art effective was never there. The roots of Brazilian Jiu-jitsu and the sport are being torn apart and spread all over America, leaving people with only a partial picture of this great art, developed over years through realistic fighting experience.

Now I am seeing something that is bothering me even more ... Students of Brazilian Jiu-jitsu are starting grappling tournaments without the sanctioning body of a Brazilian Jiu-jitsu federation or the leadership of experienced instructors. Their referees and judges are inexperienced, their rules are based on Brazilian Jiu-jitsu, but they do not understand them. The people running these tournaments are making new rules without the years of experience it takes to make these decisions. I've been to tournaments where children are doing dangerous techniques and white belts are allowed to do twisting ankle locks and neck cranks (Cervical). I've also seen numerous injuries resulting from opponents slamming each other on their heads and necks from inside the guard because no rule has been made against it. The greed and selfishness has also taken over in the form of extremely high registration fees and spectator fees. How can you say that you are helping a sport to grow when you have to be rich to enter and have your family watch you compete? Here in New York, you very rarely see black belts competing in the advanced divisions, it is mostly purple belts at the highest. There are no schools locally that have been willing to sponsor a legit Brazilian Jiu-jitsu tournament and as a result, the level of advanced divisions is low compared to the level seen in Brazil. In California, steps are being taken to see that this does not happen as often and in Florida, Marcio Simas along with other local Jiu-jitsu academies are doing their part, but there is nothing for the North East to preserve the quality of jiu-jitsu as a sport and help it grow. When I first started training, there were no tournaments for me to compete in within sixty miles or more, and I want more for my students.

I am taking steps personally to solve this problem here in the North East U.S., but I can not do it alone. I am asking for the help of all Brazilian Jiu-jitsu Academies and their instructors to make a better tournament that we can all compete ... too help our sport grow. If you want a place for your children to train and teach and you want Jiu-jitsu to have a future, please help me put this together and give me your support when I put together a tournament next year. I am searching for the right location as I write this and should have one by the fall, once I secure the location, I will make a date and start putting it together. What I need from each school is one referee and some judges who know the sport. I also need purple, brown, and black belts from everywhere to compete. I promise to keep the registration fees low, but in order to do this, I need the higher belts in the regular divisions and volunteers from each school to keep time, referee, and judge the matches. Please contact me at gene@jiu-jitsu.net if you wish to help.

I've recently heard that a few of the local Brazilian Jiu-jitsu academies from NYC and Long Island New York are discussing their plans to start a Brazilian Jiu-jitsu federation for the state of New York which will promote official Brazilian Jiu-jitsu tournaments in the North East part of the U.S. and the state of New York.

14 Frequently Asked Questions answered by Black Belts in Jiu-jitsu:

1. How long did it take you to get a black your black belt?

Rodrigo Gracie: 10 years.

Fernando Sarmento Jr.: I was 12 years in Judo, and Jiu-jitsu when I was 14 and now I am 26, so I have been training for 12 years. For four years of my life Jiu-jitsu wasn't the first thing in my life, between 16-20, but I never stopped training during those years.

2. Was this a normal amount of time? If not how long does it usually take to get a black belt?

Rodrigo Gracie: Pretty much.

Fernando Sarmento Jr.: It is hard to say this especially when you are here in America, it depends on how you compete and how your teacher got his belt. If your teacher took a long time then it will probably take you a long time as well, if your teacher came from a martial art family it is harder to get the belt.

3. How many black belts have you promoted?

Rodrigo Gracie: None yet.

Fernando Sarmento Jr.: None yet.

4. What is your opinion of the rules and time limits in sport Jiu-jitsu?

Rodrigo Gracie: I think they are fine. But you have to keep in mind that Jiu-jitsu is about technique and patience. Tournaments is a lot about strategy.

Fernando Sarmento Jr.: I think the rules of BJJ are the only way someone big and strong can get technical because the biggest guys always know they are going to fight someone big so they train technique.

5. When do you think a student of Jiu-jitsu should start training for Vale Tudo?

Rodrigo Gracie: After 3 years.

Fernando Sarmento Jr.: After they have gotten their brown belt, but that doesn't mean the every student should do vale tudo. There are people who come to train to relax for therapy and those who come to study the strategy of the game.

6. Do you think a Jiu-jitsu fighter should have a black belt before entering a Vale Tudo competition?

Rodrigo Gracie: No.

Fernando Sarmento Jr: If you have never trained in any other martial art, then yes, you should have a brown or black belt in BJJ, but if you have trained in another martial art then you can add BJJ to your style for example Vanderlei Silva, Waldemar Santana, etc.

7. How effective is Brazilian Jiu-jitsu for Multiple attackers?

Rodrigo Gracie: Jiu-jitsu has also the striking aspect. I think Jiu-jitsu would do fine depending on the attackers. If the attackers know what they are doing it's over. If you can't stop one guy from grabbing you and putting you down, how would you stop two? It's like playing two video games at the same time.

Fernando Sarmento Jr.: Any hard core martial arts makes your reflexes sharp, if you grow up living in dangerous situations, fighting in the street BJJ is going to fit on you like a nice sweater, but it doesn't mean that BJJ doesn't give you self confidence. In my opinion BJJ is the most complete martial art.

8. Do you have any favorite Techniques?

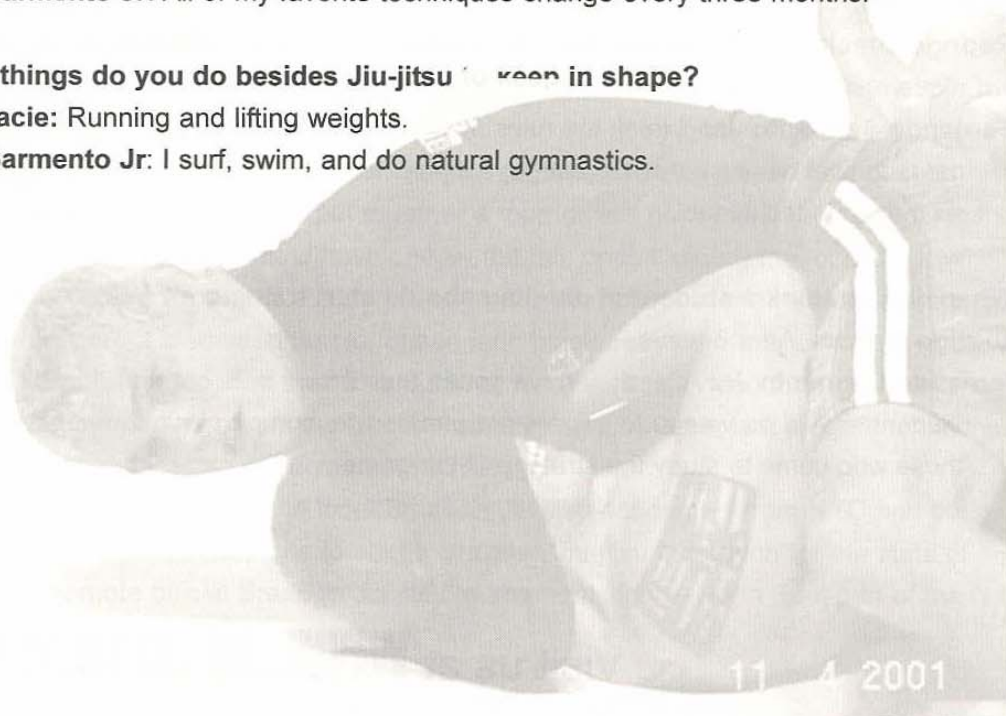
Rodrigo Gracie: Arm bar from the mount.

Fernando Sarmento Jr: All of my favorite techniques change every three months.

9. What other things do you do besides Jiu-jitsu to keep in shape?

Rodrigo Gracie: Running and lifting weights.

Fernando Sarmento Jr: I surf, swim, and do natural gymnastics.



Rodrigo Gracie

10. What is your diet like?

Rodrigo Gracie: Brazilian Barbecue.

Fernando Sarmento Jr.: Basically, my diet changes at least one month before a tournament.

11. How important do you feel it is to train with the gi and why?

Rodrigo Gracie: I think you should train both. But beginners should emphasize the training with the gi. People that train more with the gi are usually more technical. Especially for those that want to have a good guard defense. Training with the gi requires a lot more hip escape than without.

Fernando Sarmento Jr.: When I train with the gi, the game becomes more like chess than without it.

12. Do you get nervous before a fight?

Rodrigo Gracie: I feel more wrath than anything.

Fernando Sarmento Jr: Yes, in a really good way.

13. What advice would you give to someone who is just starting Jiu-jitsu?

Rodrigo Gracie: Hang in there, in the beginning it's a little hard, but after couple months you'll be doing fine.

Fernando Sarmento Jr: Don't make plans, just come to class and enjoy the art.

14. Why is Jiu-jitsu a superior Martial Art?

Rodrigo Gracie: Jiu-jitsu it's the only art that a small person has a chance against a much bigger opponent. Watch the first four UFC's with Royce.

Fernando Sarmento Jr: Arte Suave. If you don't really get in the game, your strength won't make a difference.

FAQs

I've included some interviews done with me and for my website that might help answer some frequently asked questions by beginner students:

Interview with the Author, Gene Simco- for the BJJ Student Handbook, Version 2 - June, 2001

NOTE: *This interview was done long before the release of this book.*

- What was the decision making process that determined a book over a video?

Video is more expensive right now & you can't take it anywhere with you. I like the tradition of book writing, it's fun to do. You'd have to buy a lot of videos to get the amount of techniques in my book and you'd spend at least four times as much.

- How should a student best use this book?

Read through once, then use it as a reference manual. Try one move at a time, or to help get over a problem you might be having, it's a great question and answer guide. I'm actually designing Version 3 (Brazilian Jiu-jitsu Complete) to be even more like this - Q & A guide, that is.

- What does it mean to be a purple belt? (Compared to blue belt.)

Purple belt was for me a level to begin teaching. I felt more responsibility to be 'good' and at first some pressure, but now I am learning to be mature. I think purple is a sign of maturity and a transition from the basics to the flow of more advanced moves. I've been a purple belt for a couple of years now and am getting more relaxed and open. I think blue belts worry more about the result each time they roll, where as a purple belt has experience. Before I hit purple, I used to think Jiu-jitsu was technique and strength, now I see the value of experience as part of the equation. My teacher tells me this means I'm ready for brown. I think I've received five stripes in the past six months, but I only put one on... I was kind of hoping he forgot and I could hide from brown belt for a while, just to be a good purple belt. I don't think it's going to work much longer. (*at the time I had been a purple belt for almost 3 yrs.*)



Don't run before you can walk...
As a white belt, you learn to crawl.
As a blue belt you learn to walk.
When you get to purple belt, you can jog.
As a brown belt you can run.
When you get to black belt, you will appreciate the value of the crawl again.

When and where did you start your martial arts training?
When I was 9 years old, my mother enrolled me in Karate classes to help with some problems I was having in school. I was a hyperactive kid and was making a lot of trouble. After that. I took a break when I was in high school to concentrate on music, but started again after I graduated.

What types of arts did you study?
I studied Jeet Kune Do for two years to compliment my grappling, Judo and Classical Jiu-jitsu were the main things I was working on when I came back to Martial arts. I also wrestled and did some boxing.

What other arts to you have belts in?
The Classical Jiu-jitsu school I attended was also an Aikijitsu school, I have a black belt from there.

Why have you decided to stick with BJJ?
I prefer the Brazilian style of Jiu-jitsu over Judo or Traditional Jiu-jitsu, I think it's more effective.

Who are some of the BJJ black belts you have trained with?
Renzo Gracie, Joe Moreira, Alan Goes, Marcio Simas, Edson Carvalho, Nilton Ferreira, and my teacher Fernando Cabeca. Fernando is just getting his black belt, but he's the most technical guy I've trained with. I've also trained with Sean Alvarez, he's brown, but he's very good. There are some other guys for sure, but those are the one's who stand out.

Do you feel that BJJ is a "superior" art?
Yes, the techniques of Jiu-jitsu are superior if you get the right guy to drive them.

Does your school focus on sport or NHB?
We do some Vale Tudo training, but mostly for self-defense. I have boxers at my school that we work with and I also have a broad martial arts background, so we mix it up a lot. Fernando concentrates more on sport in his classes, I like to do sport, and Jiu-jitsu for self defense, but primarily sport.

Why primarily sport?
Sport teaches the importance of position by placing point values on them. It is safe and attracts more people to the art. There are very few people who want to get hit in the face every day. Everyone is a tough guy on the Internet and talking, but when I get a guy on the phone that wants

to do NHB, comes to class once and sees that NHB is rough, he never shows up again. I think people must believe it comes easy. NHB is very hard; I also think that for the art of Jiu-jitsu, we have a responsibility to send our best students to represent the art. I like to see a fighter develop a technical ground game and get it to be second nature, training with the gi (sport) makes you very technical, then get a brown or black belt, then think about NHB. Some people just like the glory of it, they are in it for themselves, but as a teacher and professional, I have a responsibility to the quality of the art for the future. Less people want to do NHB; sport is more popular for recreation, so it is good for the growth of my school.

Do you compete?
Yes, I have won some and lost some, like everyone else. I started Jiu-jitsu on the east coast of the U.S. where I live and when I started, there weren't very many tournaments. I can remember traveling to California just to get a variety of good training (I got my blue belt while I was there from Joe Moreira). By the time I was purple belt, there were hardly any divisions for people my level. I competed when I first got to purple at Florida State and once recently. I am known for my teaching, my students do really well in tournaments. I like to use my guard, so it is very hard for me to fight under time limits.

How do you feel about how competitions are run?
Some are good and some are bad. The tournaments that are run by BJJ federations with a lot of experienced black belts are better. Some of the local guys are cheap and they don't get good referees. I hate when I fight and the referee knows less than I do. Some people are making submission grappling tournaments, and get too big for their britches – they don't realize that sport Jiu-jitsu was invented by people with a lot more experience than them and try to make all these weird new rules that don't make sense. I have tons of video footage of my students being robbed of victories at tournaments due to poor reffing. This is probably normal in any sport, but I think we have a long way to go in the U.S., everyone is in it for the quick buck so the quality suffers.

Why do they call you Aranha?
Aranha (Ah-rahn-ya) means spider in portuguese.

Will you compete on a world level?
I will be competing in Brazil next year. Like I said, the thing I don't like about sport are the time limits. I am not a part of Helio or Royce Gracie's team, but it is one point I kind of agree with them on, some of the rules and points make it hard to see who the best fighter really is. I started practicing Jiu-jitsu before there were any tournaments around me to compete in - I trained all the way to purple belt with very little BJJ tournament experience, it was all challenge matches then (Vale Tudo) with

no rules, versus any style, not sport. As far as sport is concerned, I've never been tapped out in any tournament, but I've been beaten by two points and it irritates me because I usually feel the other guy got his points and then stalled the game. I am just practicing like everyone else and I keep trying, we'll see. I read an interview once with JJ Machado and he said that he doesn't feel like he won unless he taps the guy, he doesn't play for points and that's what Jiu-jitsu is all about.

How long have you been training with Fernando Sarmento Jr.?
Around two years. It was hard to train with Marcio because he lives so far away, we kind of lost touch, so Fernando came to my school when I was a purple belt and he started teaching me. Like anything good I experience in Jiu-jitsu, I like to share it with my students, so I had him teach at my school.

How has this affected your style?
It has made me so much better, I am kind of embarrassed that I was that bad two years ago, Fernando brought my game up to where it should be.

Why did you decide to author the BJJ Student Handbook?
I'm not trying to personally offend anyone, but the books out there are terrible. The best one besides mine is the Fighter's Notebook - that book is really great, but in my opinion, the Jiu-jitsu is not as technical as it could be - maybe that's because it's not a Jiu-jitsu book. I've trained with the guys who wrote it and they are great people and good fighters, but the book hasn't been updated and some of the Jiu-jitsu is a little weak now. They were blue belts in Jiu-jitsu when they wrote it, and you can be good on the mat, but that doesn't make you a good teacher. It isn't a book of Jiu-jitsu either, there's no extensive gi stuff in there, training without the gi at all takes out a part of the game that makes Jiu-jitsu what it is. My book was made to meet the demand for a real Jiu-jitsu book. I also have my teachers in my second and first book to show that it has been approved by black belts. Now that I have done that twice, I have permission and approval to do the book on my own next time, that will be Version 3, I might call it the Complete - not sure yet. *(We know how that one turned out ...)*

Has it been successful?
Yes, it has been very successful. I've sold it in over 50 countries and all 50 U.S. states.

How many books will you produce?
I'm going to keep making my book better until it is perfect ... nothing is ever perfect, so I guess I'll be busy.

Your team has been very successful in tournaments, what do you see in the way that the school is run that attributes to there success?

We're not step-skippers. We teach everyone the basics properly, we train with the gi and most important, we NEVER hold anything back. I have taught visitors from other academies, blue belts that have been very happy because I'm showing them things they haven't seen before. To me it's basic stuff, but a lot of teachers hold stuff back, I don't know why. I'm also their friend, I am very close to my students, so there is a lot of loyalty and love, I take a lot of time to understand and support them, so does Fernando.

What impact has BJJ had in the martial arts community?

It's incredible. I speak as someone who did Martial Arts in the U.S. before the UFC and it changed everything I thought I knew about fighting.

Do you think BJJ will become a saturated market like many of the other traditional martial arts?

Sometimes I think we will have the same fate as Judo. Remember, Judo was all the rage in the 1960's. The first Black Belt Magazine is a Judo issue. I'm not sure, but time will tell.

What makes BJJ so unique when compared to other martial arts?

It's complete. A good BJJ school, my school (laughs) does everything - stand up, self defense, Vale Tudo, and sport. This gives everyone an outlet. Self-defense for the street, Vale Tudo to fight other martial arts, and sport to give us a safe way to realis[illegible] practice the techniques everyday and refine them so the art keeps growing progressively. The techniques of some 'traditional' arts have never grown or developed, but Jiu-jitsu does, every day.

In the past ten years, we have seen BJJ become a highly recognized sport with mixed martial arts competitions and the early dominance of the Gracie family, where do you see BJJ ten years from now?

I hope it grows. We have to be strict with the belts, which will separate us from some of the Karate and Tae Kwon Do schools and retain the integrity of the art. It is important to be strong under the pressure of money, the glory fighters will come and go, you can't be the champion forever. We have to concentrate on making Jiu-jitsu fun for regular people and helping the sport grow.

Questions ?

BJJ Q & A

Are there any other BJJ black belts you would like to train with?
Rickson. I've never trained with Rickson Gracie. I'd like to train with any person at any level who can show me something.

Do you train in Brazil ever?
Yes, in Salvador, Bahia.

How is training in Brazil different then America?
The guys there weren't trying to kill me each time I rolled (using a lot of strength). Here, some guys try to use too much strength. Maybe we don't have enough black belts yet to set a good example.

Do you think the Gracies will continue to have the dominance in the sport that they have enjoyed for the past eighty years?
They will always be a respected name, and rightfully so, but Jiu-jitsu is growing beyond the Gracies and Brazil. The Americans are coming.

Where can people find out more information about your school and your book?
I sell it on my web site at www.jiu-jitsu.net. You can also call me at 1 866 LEG LOCK.

Additional Questions from Fernando Sarmento Interview:

Do you think round time limits, and standing up opponents on the ground takes away from the reality of NHB fighting?
Definitely, if you are on the street no one is going to be there to stop the fight.

Should BJJ students cross train?
Of course, there used to be a time when it used to be easy to take someone down and finish the fight, but now everyone is learning the game. So you need to know another martial art to improve your self confidence, this way it is going to be easier to get closer to your opponent when you take him down, you don't want it to be easy for him standing.

What is the difference between Jiu-jitsu in Rio and Jiu-jitsu in Bahia?
Right now Jiu-jitsu in Brazil and outside of Brazil is very similar, but I see Jiu-jitsu guys in Bahia with a really good Judo background and that is really important right now. If one advantage can make the difference, then 2 points (the takedown value) can determine the outcome of the fight.

Did you compete a lot in Brazil? Yes.

What were some of your achievements?
I have been a state champion, universitario (college) champion, and other small tournaments.

Do you feel that the small tournaments were harder to win?
Yes, if there was a cheap price, a lot of people who have no money come to fight. When you go to a tournament with three fights to get to the finals, it's on thing, when you have three fights and your not even at the semi finals, that shows who was really getting prepared for the tournament.

Where is the strongest Jiu-jitsu in the world right now?
It's hard to say that, but the new big names in Brazil are coming from Sao Paulo because SP is the place where most of the people have been investir money (sponsorship) in the sport. It gives better training conditions for the athletes.

What is the difference between BJJ in the U.S. and BJJ in Brazil?
asically, the biggest names in BJJ in the U.S. ha wrestling backgrounds, this makes them good with the takedowns and really solid. Sometime the people in the U.S. work for the take down and hold the game using strength, this is their strategy to win, this isn't to sav they have no technique, they are at a good level of Jiu-jitsu. I see less guard work here and more of a top gam.



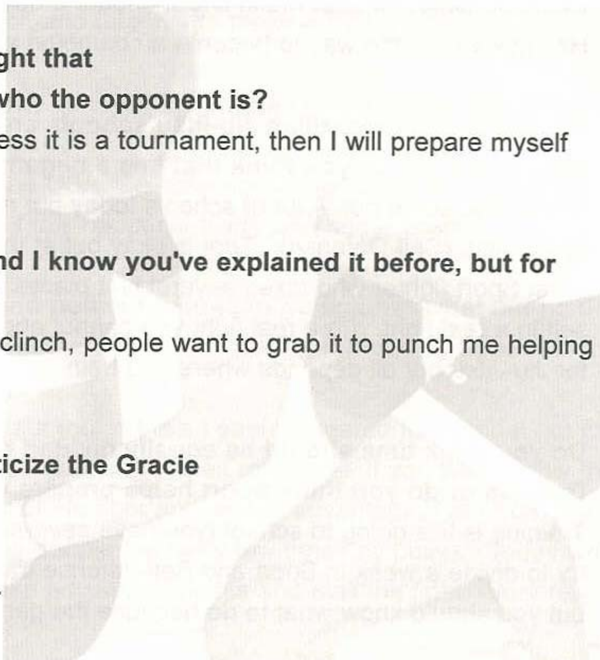
Any plans for the future?
Yes, start competing as a black belt now in the worlds to prove to my students that the smaller tournaments are harder than the big ones.

Charles Gracie on Jiu-jitsu's influence in the U.S.

AB: How do you feel about the ironic spurt of hybrid ground fighting systems that sprung up "coincidentally" shortly after your family brought Jiu-Jitsu to America?

CG: I can't stress enough how happy I am to watch the sport grow. I am saddened a bit by how some people adopt Gracie Jiu-jitsu techniques, but deny the greatness of our art. I don't enjoy watching people who label themselves as "submission wrestler's" and speak out about how ineffective Jiu-jitsu is as an art. Martial arts is in its most simple form, a search for the truth. It makes us dig deep to find out the truth about ourselves and our art. The truth about wrestling, as a martial art is that it does not come with submissions. Various techniques from the guard, and many other moves are unique to Brazilian Jiu-jitsu. These people are not practicing "submission wrestling". They are practicing GI-less Jiu-jitsu, plain and simple. Another point to note is that GI-less Jiu-Jitsu requires a smaller spectrum of technical ability. Thus, making it easier for people who are not very technical to become teachers in the sport of submission wrestling.

Comments from an interview I did with Royce Gracie for this book and my Website:



When you prepare for a fight, do you train to fight that opponent, or do you train the same no matter who the opponent is?
I modify my training according to the opponent unless it is a tournament, then I will prepare myself for that format.

There is always a lot of argument about this, and I know you've explained it before, but for new viewers, why do you wear the gi for NHB?
I use the gi because for one; it helps to create the clinch, people want to grab it to punch me helping me to clinch them, two; it dries them off.

What do you have to say to the people who criticize the Gracie Academy for 'holding back' belts?
A belt only covers two inches of your ass and the rest you need to back up on your own.

What is your feeling about the rules in sport Jiu-jitsu?
I prefer the rules that we have in our tournaments, 12 points, no time limits, or a tap out.....

Would you say that the style of Jiu-jitsu you teach is different from other Brazilian jiu-jitsu academies, and if yes how is it different?
Yes, we focus on customer service, every detail of the move not just general technique and plenty of repetition. We don't believe in teaching a ton of moves every class and the student walking away with limited knowledge. we prefer our students to know 20 techniques at 100% then 100 techniques at 20%.

Interview with Roberto "Maguilla" Marques by Gene Simco for JIU-JITSU.NET - June 2001

How long have you been practicing Jiu-jitsu? A Little over 16 years now (I started in feb 1984).

Who do you feel was your greatest influence in the martial arts?
My Father (deceased) was a former boxing Champion (he won the South American Military Championship) he kept me in line 24 hours a day, and a close second would be Carlson Gracie Sr., He showed me the way to become a champion and a complete fighter.

Do you feel that Brazilian Jiu-jitsu schools are placing too much importance on Sport Jiu-jitsu, and if so, do you think that has a negative effect on Jiu-jitsu as a martial art?
Some yes, some no. A lot of schools today put more emphasis on sport and forget the whole idea of Jiu-Jitsu (Self-Defense). That is okay but at the same time it is bad because you will watch a great Sport fighter who takes several first places killing everybody doesn't know how to protect him-self in a real fight. (In a real fight you cannot apply some sport movies) Of course this is negative for Jiu-Jitsu but all depends where you train

Do you think time should be equally divided between 'Sport' practice in Jiu-jitsu and Self Defense or do you think Sport helps prepare you for Self Defense situations?
Training is like going to school (you have several classes in one day) so what you should do is try to divide a week in Sport and Self-defense training (gi and no gi) sport prepares you for a fight but you should know what to do because the game is different.

How is Jiu-jitsu different in the US and Brazil?

Well first of all in Brazil we have several BJJ academies, people love to train hard and always develop new techniques, In US we have some BJJ academies - people love to train hard(but they don't have much time like the Brazilians) and also they develop a lot techniques (Not so fast like in Brazil but the US is doing great - just look results from World Championships,PanAmerican games, Brasileiro de equipes) always you see an American fighter there.

As a Jiu-jitsu instructor, are you concerned that American teachers will 'water down' BJJ making it easier to get to black belt - similar to what happened in the US with Tae Kwon Do?

Well, it is all ready watered down, I know you (speaking to Gene Simco) I know you have been training Jiu-jitsu for several years and you are ... ple belt, but how about the some guy that has less , training and never competes, never shows the world how good he really is becoming a black belt. Also, how about the Brazilian who comes to US and changes belt color inside the airplane. My philosophy is what I like to tell my students everyday belts don't fight for you so what is better 1- Know how to protect yourself or have a black belt and have you face punished on the street? 2- I like money like anybody who will read my interview, but I cant sell you the belt or promote you if you really don't know how to control the art. If I do this I am not going to sleep in peace, this is not honor, the bottom line is some people will sell his own mother, his own honor, and Integrity to make a little money.

Carlos Gracie Jr. wants to make a governing body for Jiu-jitsu in the United States like there is in Brazil, do you see this happening any time soon?

Well I believe Jiu-jitsu is still a walking all fours in the USA, we have some tournaments but nothing that compares to Karate, Taekwondo or Boxing so if this happens, it will take some years.

Some Jiu-jitsu black belts say that time limits and points in Jiu-jitsu go against what Jiu-jitsu is all about. They say it allows people to stall the game and go for points instead of submission. What is your opinion on this subject?

Well sport Jiu-jitsu goes against what Jiu-jitsu is about (our art like I said is created for combat not for rules) but we should have competition and we should follow the rules (of course if you want follow the rules I don't, I can't go fight a competition and try stall the fight and win by advantage, I am from the Old BJJ school, in my time we won fights by making people tap, very few times by points. Today what we watch in BJJ competition is people trying to make advantage points and stall the fight. Very few people today fight with an open game.



What is your opinion of time limits in NHB?

When you are ready, you can put time limits, no time limits, all kinds of rules will be not a problem for you. (Time limits will be bad for a BJJ fighter only if he goes against a heavy and stronger guy because you know we need take the time like a python snake.)

Do you feel that breaking up a fight into rounds (standing them up after a certain amount of time) is unfair to Jiu-jitsu players?

We should be able to adapt to play all the games. If you know you are going to fight with time limits and rounds make the adaptation for this. What is unfair to me is some times they stop a fight just because the guy has a little blood on the face ... come on, this is Vale-Tudo, I know they do this more to gain the TV respect but they don't stop a Boxing match just because a little blood.

What do you think about this whole Rickson vs. Sakuraba argument? Is Rickson past his prime?

I believe if they put some $$$ at this situation he will fight Sakuraba, but at the same time I believe he should fight Sakuraba for the Head of the Family (Helio), like Carlson did when Waldemar Santana defeated Helio Gracie. That is the True Way of the Samurai Code. But that is for him make the decision, not me, I am nothing compared to him.

What do you think is the future of Jiu-jitsu?

Great if we start clean - all this BS we have today (fake Black Belts-Fake schools-People selling Belts.....) since we're never going to clean the house completely, I believe Jiu-jitsu will survive :)

What are your future plans in Jiu-jitsu? Any fights coming up?

Priority Plan = always is be in shape and healthy and work hard. Upcoming fights? Well, I always keep my eyes open for an upcoming fight, I really want to do a Vale-Tudo in Japan. Did you see how they treat the fighters there??? Man, that is the real deal! It's not like USA, they call you and offer a fight for you for $500-$1,000 ... what a joke So if any promoters read this and really want to put some real money down let me know I will do my the best to make a great show in your tournament (but don't send me an e-mail or call me to fight in your Tournament for Free Because I know you make $$$$$.)

Andre Pederneiras - 5th Degree Black Belt, Founder of Nova Uniao Team

When did you start the Nova Uniao team?
I started it in1995.

How many Championships have the team Nova Uniao won?
Two time world Champion, four times Brazilian Champion, six times State Champion (won all the state Championships), and three times Brazilian Champion by teams, and many other titles.

How many Black Belts do you have under your own promotion?
I have forty-nine black belts under my promotion.

How Many Black Belts in USA?.
There are eleven.

How about you Andre, tell us more about your fights? Which ones gave you the greatest challenge?
My hardest fight would have to be my fight against Pat Milletich. I was not able to compete at my best due to a knee injury, and an intestinal parasite. I could handle the knee injury because I am still dealing with the ligament damage today. But the parasite really took me out. I was dehydrated, I lost a lot of weight because I could eat anything.

Would you like a rematch with Pat Milletich?
I would love to have a rematch with him. If I lose to him again, I will not have a problem with that. But I want to lose being healthy and in the best shape. I am positive that no matter who wins we are going to put on a great fight.

Tell us about Rumina Sato. He is one of the top shoot fighters in Japan.
He said that before the fight that no matter which Brazilian Jiu-jitsu fighter steps into the ring, he (Sato) is going to beat the mess out of them. After the fight I spoke to the reporters and told them that maybe Sato was talking about another Brazilian Jiu-jitsu Black Belt, not me.

Tell us about the fight between you and Sato. The outcome really shocked the Japanese.
Well, I kicked his face while he was on the ground, passed his guard and punched him four times the face. I saw after the first punch that he was finished, but I kept punching to make sure it was over.

Tell us about your future fight plans.
I have been in contact with the promoters of the Deep 2001 fight, and I should have a fight later this year. I don't know who I will be fighting, but as long as they pay, I will fight anybody.

Andre, is it true that you organized the first Brazilian Jiu-jitsu tournament?
Yes it is true. I organized the first Brazilian Championship in 1993 in Rio de Janeiro.

What is the difference between the first Brazilian Championship that you created and the BJJ confederation tournament?
Price for one. In my tournament, I charged competitors $10 per person, and Carlos Gracie Jr. charged $30. I only charged $10, but I held the event at an expensive place called Club Hebraica. At the time his tournament was held at the Iate Clube Jardim Guanabara, and I know he paid nothing for this place.

Did you collaborate on this event with the president of the Brazilian Jiu-jitsu Confederation, Mr. Carlos Gracie Jr.?
Of course not. The confederation did not exist yet when I was putting this tournament together. After my idea, Carlos Gracie created the Brazilian Ji jitsu Confederation and started to make the other Brazilian tournaments.

So basically he made a much greater profit that you did?
Exactly. I created the tournament so that all BJJ fic ould compete and have a good time, not to get rich. Our priorities were just different.

What brings you to the U.S.A this time?
I did a whirlwind seminar tour. I went to eight cities seventeen days and taught seminars and private lessons. I will be back here again sometime in November of this year (2001).

Any feedback from the seminars?
I like to do this to help keep the American practitior current on the newest techniques from Brazil. I showed a lot of new stuff, and spent some time polishing details on older, but very effective, techniques.

Interview by Joanna Marques

FAQ's

What is more important, playing Jiu-jitsu for points or submission?

A: The opinions on this vary, I think one of the most important things about Sport Jiu-jitsu is that it gives beginner level students a way to prioritize movements by associating them with point values, teaching the importance of position over submission. Once you get more advanced, I think it is time to start applying the submissions.

Jean Jaques Machado answers this qu[illegible] an interview with Todd Hester, *Martial Arts Illustrated Magazine*, 4/12/99:

Q: What is your philosophy on submission fighting?

A: In Jiu-jitsu, submission is the only thing I ever go for- it is the reward for the art. If you see a lot of the Jiu-jitsu fighters, each one has their own style. Some guys like to fight from the bottom, some guys more from the top. But my style is that I just want to finish. No matter where I am I'm looking for the finishing move. I learned this way and I feel that it is a very creative style. In order to get a good finish, of course, you should have some type of control of the other person. It doesn't have to be a physical control. Control can also mean forcing the person into a position where you know how they're going to react.

Q: How would you feel if you get 20 submission attempts on someone and miss them all, and lose 2-0 on points? Would you start to play the points game.

A: Definitely not. That only makes me feel that I have to work more on my submissions. I give all the credit to that person to survive all the attempts that I had to finish him, but the bottom line is that I didn't finish him so I deserve to lose. But I won't try to just get points next time. To me the only true proof of how good you are is to finish by submission.

Q: Not very many fighters went for submission. Most tried to win by points.

A: Each fighter is different. Some are more aggressive and some defensive. Each one has his own way of thinking.. If you have a Jiu-jitsu class with each of my brothers, teaching the same position, they'll show you a different angle that ends in the same submission. But each has a different way to apply the action or the movement. So I think I'm very aggressive in submission and I think that my brothers are like that too and are very submission oriented.

Jiu-jitsu vs. Pure Striking, Vale Tudo vs. Sport ...

Iron Fist: Is your Vale Tudo training different from Sport Jiu-Jitsu training?

Charles Gracie: Yes. It's a very different situation. Techniques are different without the gi. There are specific techniques. It is very important to have emotional control. It has to work together.

Black Belt: Many martial artists say that Brazilian Jiu-jitsu worked in the early UFCs only because American fighters didn't know it. Once the Americans learned how to do it, pure Brazilian Jiu-jitsu didn't work because Americans were using it and adding punches and kicks.

Royce Gracie: By the time the world arrives on the moon, where do you think the Brazilians will be landing? On the sun in the nighttime. That's how far ahead they are in Jiu-jitsu. But now there are very good instructors here like my father, my brothers, my cousins, and myself. The American pupils are learning fast. If I fight a kickboxer and he tackles me and chokes me out, who won that fight? Did he win that fight? I don't think so. In a way I did because he beat me with jujutsu, not with kickboxing. My goal is to prove that jujutsu is good. If a kickboxer tries to take me down and beat me at my own game, that proves that Jiu-jitsu is good.

Chokes

Can he still breath if you do the mata leo to him and what's the best kind of choke ?

The only time someone will stop breathing is if the wind pipe is sealed off completely or crushed. You will find that most popular chokes in BJJ are 'blood' chokes, these chokes stop the blood flow to the brain. Stoping the blood flow to the brain is what puts you or your opponent 'to sleep'. It's much safer than having your wind pipe crushed and causes less pain. I find that most people tap from the pain of a windpipe choke before they actually run out of air, where people often fall asleep from blood chokes because the pain is not as great. An average person can hold their breath for up to two minutes, this is not economical in a fight, where it only takes about 1ten seconds or less for a blood choke to work.

There is no 'best' choke. There is only the best choke to use for each situation depending on your position.

Is Brazilian Jiu-jitsu superior to or better than other martial arts?

The techniques of Brazilian Jiu-jitsu are the most refined and up to date techniques that you can learn. With the right fighter using them, Brazilian Jiu-jitsu will win over most other styles of martial arts, that has been proven.

The Gracie family used to have challenge matches to answer this very question, when the technology came about, they started video taping these fights to prove the effectiveness of Jiu-jitsu over other martial arts. One of the most popular series is Gracies in Action, the problem with this tape series is that it is an advertisement for the Gracie Academy and they claim that theirs is the best style of Brazilian Jiu-jitsu and if you don't learn theirs, it isn't good Jiu-jitsu. This is not true. In fact some of the "Gracie Jiu-jitsu Representatives" that appear on the tapes are from other academies (not from the Gracie Jiu-jitsu Academy). In the Gracies in Action tape series, a couple of fighters from Carlson Gracie's academy appear as Gracie Jiu-jitsu Representatives. The tapes are made by Rorion Gracie, who operates the Gracie academy along with Royce. So you should always take everything you hear with a grain of salt. The tapes are very good at showing one thing - the dominance of Jiu-jitsu techniques against styles of martial arts that have not incorporated Jiu-jitsu's Groundwork into their system. Between four or five tape sets I've seen Jiu-jitsu take on just about every single style of martial arts and win. Is this just Jiu-jitsu propaganda? Of course! But it is true? I haven't seen any Kung Fu schools with a tape series showing Kung Fu beating any Jiu-jitsu guys.

Now everyone is adding armbars to their style now. Watch the first two UFC's, you will see a lean Royce Gracie run through all his opponents. No one was doing Jiu-jitsu but Royce. After that, people started learning Jiu-jitsu and knew how to behave in the guard and do some armbars, they just added it to their style and still called their style the same thing. But when a wrestler beats someone with an armbar, it wasn't wrestling they won with, it's Jiu-jitsu, or when a kickboxer uses his guard, it's not kickboxing, it's Jiu-jitsu. You have to do research on these styles to see that these techniques did not exists before Brazilian Jiu-jitsu came along. Judo and maybe Sambo were the only other styles that contained anything that resembled the guard before 1990 in the United States, and you can see that Judo's groundwork (ne waza) was not nearly as refined as Brazilian Jiu-jitsu's when you watch Royce Gracie defeat a much larger Judo champion named Remco Pardol in UFC #2 or #3.

Is it true that a Brazilian Jiu-jitsu practitioner does not need speed or strength to beat an opponent?

Any person, any size can do Jiu-jitsu, that is the whole point of the art. Jiu-jitsu means gentle art, the techniques of Jiu-jitsu are meant to be employed with little or no use of strength. Of course, strength is something you can add to the equation, but it is not necessary.

Helio Gracie answers this question with this response:

Helio Gracie: If the opponent knows Gracie Jiu-jitsu, then the physical characteristics could make a difference. If he doesn't know Gracie Jiu-jitsu, then it's true. Gracie jiu-jitsu will lose only to Gracie jiu-jitsu. The reason is that Jiu-jitsu is richer; it has more resources. All martial arts are good and effective, but some produce more than others. As far as I know, jiu-jitsu is the only one [for which this is true]. Jiu-jitsu is strong where other martial arts are weak. We don't apply a hold or technique; we ask for it-give it the conditions to work.

Does Size Matter?

I've always been a firm believer that 30 pounds of muscle can equal a belt level in Jiu-jitsu. If all the techniques are equal, the stronger opponent has the advantage. In some respects,weight lifting is a Martial Art .

When I first started teaching Jiu-jitsu, I was 140 pounds. At that weight, I was able to beat students who just started training that were 270 lbs. As these students gained knowledge from my teaching, it was harder and harder for me to beat them. After two years, they would be able to spar with me without getting tapped out.

Strength is not what Jiu-jitsu is about, it's not the point. So learn technique and add the element of strength later.

Do Women practice too?

Jiu-jitsu is a male dominated sport, but it is a fantastic art for women! The guard is ideal for rape defense and grappling is a must in that type of situation. I've recently started a section of my site dedicated to women in Jiu-jitsu. Check out the link at www.jiu-jitsu.net. There are many champions of Jiu-jitsu that are women, and yes, there are female black belts.

There Are Three different ways Brazilian Jiu-Jitsu is practiced:

1. **<u>Sport</u>:** Sport Jiu-jitsu is most important; it is essential to development technique in a safe, but realistic, practice. All grappling precedes striking; a boxer, who has boxing ability alone has less of a chance to strike effectively in a real fight than a boxer who has grappling ability. This is because a boxer with the ability to defend a grappler's take downs can stay on his/her feet, where strikes are more effective. A boxer with no grappling ability will have less opportunities to be in a proper position to land effective punches. Sport Jiu-jitsu teaches the importance of positions. Positions are the doorway to all submissions and striking techniques. This is the type of practice you will see 80% of the time at most of the Brazilian Jiu-jitsu schools.
2. **<u>Self Defense</u>**: Self defense movements are practiced in a controlled environment to prepare for a 'street' encounter. The practice usually deals with defending against one or more attackers, either unarmed or armed.
3. **<u>Vale Tudo</u>:** This means 'anything goes', in the United States it is better known as No Holds Barred fighting. Here practitioners train to fight knowledgeable fighters in an 'all out' fight, where punching, kicking, and grappling techniques are allowed.

This is the most basic Vale Tudo Strategy:

1. Gage the distance between you and your opponent in order to avoid being struck with a punch or kick.
2. Close the distance between you and your opponent and clinch.
3. Take your opponent to the ground, and establish a superior position.
4. Finish the fight with a submission, or strikes if appropriate.

Brazilian Jiu-jitsu Stance

If someone were to watch a Jiu-jitsu fighter in a Vale Tudo match, he/she might not understand the logic behind the fighters approach. The idea is not to fight your opponent while standing. A Jiu-jitsu fighters first concern is to bring his/her opponent to the ground without getting hit. A traditional martial artist or kickboxer may look at the Jiu-jitsu 'stance' and dismiss it as unusable because a traditional martial artist or kickboxer wants to fight standing. The Jiu-jitsu stance is not designed as a position to fight from, it is a position used to close the distance.

The Jiu-jitsu fighters hands may be low, encouraging the striker to punch to the head. When the striker punches, his elbow raises from his waist and opens up a path to clinch free from strikes. The lead hand being lower makes him closer to the striker's waist, raising the chances of a successful clinch. The clinch is an essential part of Jiu-jitsu strategy, most fights will go to the clinch, even fights between two strikers. Once you get to the clinch, it will be very difficult for your opponent to strike you with a great deal of power due to the lack of distance and telegraphing through body movement at close range.

The head is typically held back slightly to keep it out of range from punches, while the feet are closer to stay in range to `shoot in'. Keeping the head back forces the striker to move closer, making him easier to grab, this is what the Jiu-jitsu fighter wants. The lead leg can be used as a tool to kick. Kicking can provide you with a way to safely get closer without getting hit. Kicking can also be used as a tool to draw punches, set up attacks, and keep your opponent at bay.

The Practice of Forms & Kata (the practice of punching and kicking in the air without a partner in pre-determined patterns) does not exist in Brazilian Jiu-jitsu. This type of practice is like swimming without water. In Jiu-jitsu, we practice through sparring, and cultivate technique through drills. A majority of the time sparring for beginners will be in from a kneeling position for three main reasons:

1. Safety

2. Hip movement is essential in Jiu-jitsu.
Starting from the knees leads to the development of good hip movement if trained properly.

3. The fight, in any situation will end up on the ground most of the time. In Jiu-jitsu, we don't care as much about who causes the take down, we care who causes the `tap'. There is not enough emphasis that can be placed on relaxing while you practice, this will not only allow you to fight for longer periods of time, but it will help prevent injury, see openings for attack and defense, and give you greater physical and mental control of your opponent. Most fights are decided on the ground.

In my opinion, <u>some</u> fighters spend too much time training for grappling competitions practicing non-related activities. Running and jogging are excellent exercises for the development of stamina, but there is no replacement for solid mat time if you want to develop stamina on the mat. These extra exercises are excellent, and should be done by every athlete, but make mat time the majority of your training if you want to be a successful grappler.

Sport Jiu-jitsu

There are many arguments about sport Jiu-jitsu within the Jiu-jitsu community. Rickson Gracie has said : "Tournament rules afford them (Jiu-jitsu players) the opportunity to stall when they know they have the advantage, reducing the risk of loosing; it is an intelligent but limited strategy." Sport Jiu-jitsu is considered by some teachers essential, and by others not so important. Some teachers require Sport Jiu-jitsu in order to move through the belt levels, some do not. I have been told that there are many black belts in Brazil who have never won a sport Jiu-jitsu tournament. In fact, I have students at my academy that are extremely talented on the mat; they can beat much larger opponents given enough time, but under the pressure of a time limit can not submit their opponent. Some feel that Sport Jiu-jitsu encourages stalling and takes the emphasis away from one of the things that makes Jiu-jitsu different from American wrestling, and that is submission.

Should I compete?

Competition is not for everyone, but everyone should try at least once. How can you know if you like something or not unless you try it? After some experience with this, I usually recommend that a student train for six months to a year before competing at all. This is for a number of reasons, but one important point is that some students may become discouraged if they train for a very short amount of time, enter a tournament and lose. A student may think, "I'm just not good at this," when in reality, they haven't had enough time to really learn anything.

How important is competition to advancing in the art?

This is a complex issue that has many answers. I can only give you my opinion. Some schools require all students to compete in order to advance in rank at all, in fact, that is how you acquire rank. I meet this philosophy half way, a student at my school can get as far as blue belt (the first belt) without competing, but will never make it to purple without at least trying it once. Why? Because purple belt is a very advanced level of Jiu-jitsu and at that level, you may be called upon for advice or instruction. How can you give advice or insight about something you know nothing of? You don't have to fight and win or compete one hundred times, just step on the mat and try it, then you at least have the experience. I don't think sport Jiu-jitsu has anything to do with how good of a teacher you are or how well you can fight on the street. I think sport training for a competition teaches you many things and forces you to raise the level of your training and that is important.

Many people focus too much on the fight records of teachers and not on their ability to teach. I started training in the martial arts and Jiu-jitsu in particular before there were any tournaments in the U.S. at all, it wasn't until I was a purple belt that any serious tournaments started happening in my area and even then, there weren't any advanced or purple belt divisions. This is because the sport was so new at the time. I, like many other Jiu-jitsu fighters from the 'old' school had to gain my experience and fight record through gym fights and challenge matches. These are better in some ways because they are no holds barred fights against a variety of different martial arts styles with no referees or judges to make poor decisions or time limits to save you from trouble. There is no trophy or medal, just the test of your skill before a small audience of students or classmates. This is the way it was done in Japan hundreds of years ago and is a tradition I am glad to have been a part of. Because of this, I had some trouble adjusting to the rules of sport Jiu-jitsu and time limits, as did many other players who learned Jiu-jitsu for self defense and Vale Tudo. Every sport needs rules to make it grow for TV and public opinion, but when you learn an art without rules and then try to add them, it really restricts your game. I have competed in sport Jiu-jitsu with some successes and failures, like anyone else and highly recommend everyone try it.

In Vale Tudo, there are usually only a few rules which, depending on the situation, may not apply:

1. No eye gouging.
2. No biting.
3. No fish-hooking.

Typical examples of sport rules:
- No biting.
- No striking of any kind.
- No eye gouging.
- No groin grabs.
- No sleeves shorter than 3" above wrist.
- No shorts.
- Jiu-jitsu or Judo uniforms must be worn (no karate gis).
- No Hard Plastic Knee or Elbow Braces.
- No finger or toe locks.
- No twisting, Foot or Knee Locks. (varies)
- No foul language or unsportsmanlike conduct.
- No picking an opponent up & slamming from the guard.
- No chinning.
- No fish-hooking.
- No ear pulling.
- No smothering with hands.
- No thumbing. No grabbing the Gi sleeves or pant legs with four fingers inside.
- No throat grabs or squeezes.
- No displaying a lack of desire to fight by intentionally opening the gi.
- No hair pulling.
- No jewelry. Toe & fingernails must be filed properly and cut short.
- If your uniform becomes torn or bloodied, you will be asked to replace it or forfeit the match.
- All competitors who fail to appear when their name is called will forfeit the match.
- Matches will be stopped if excessive bleeding occurs.
- Athletes will not be allowed to apply traumatic holds, the following holds will be permitted.
- Chokes: front, side & behind.
- Joint Locks: Arm Lock (juji gatame), WristLock, American Lock (key lock), Inverted Arm Lock, Straight Knee & Ankle Locks - Some competitions allow twisting ankle locks.

Sport Jiu-jitsu has more extensive rules to promote safe, but realistic practice:
These are some examples of typical sport Jiu-jitsu rules.

The matches are assigned time limits and are won in a few ways:

1. An opponent 'submits' - signaling defeat by `tapping out' with his/her hand or foot.
2. Points are awarded for advantageous positions, a higher accumulation of these points by one competitor by the end of the match will result in a win.
3. Disqualification.

Time Limits:

All sport Jiu-jitsu competitors must fight in their respective belt divisions, which also determines the length of the match: Blue Belts - 6 minutes, Purple Belts - 7 minutes, Brown Belts - 8 minutes, Black Belts - 10 minutes.
For children under 16 years of age, yellow, orange, and green belts are added with time limits of 3 to 4 minutes.



Points

Takedown - 2 points →



Knee on Belly - 2 points



Sweep from Guard -2 points →



Pass the Guard - 3 points



Mount - 4 points →



Take the Back - 4 points

Although time limits allow for larger tournaments and sometimes more exciting matches, there are many arguments against having time limits in Jiu-jitsu. One principle taught by any good Jiu-jitsu instructor is how to wear a stronger opponent down over time, for this, weight classes are used in sport Jiu-jitsu to balance the time limits. Generally, in sport Jiu-jitsu, the weight classes are within eleven pounds. Many experienced fighters argue that if one fighter is at the top of the weight class and his opponent is at the bottom of the same class, the heavier fighter still has the size advantage. Another variable that can be added to this argument is strength; just because a fighter is within eleven pounds, this does not mean the fighters are the same strength, one still may have the strength advantage. Some argue that a fighter with a strong ability to hold (pin his opponent to the mat), but with a less technical arsenal than his opponent can beat a superior fighter by securing a hold and stalling until the time runs out. In a fight with no time limits, a superior fighter will use Jiu-jitsu to let his opponent get tired of using strength and let go, since a 'pin' is not a finishing move and will not end the fight. Some members of the Jiu-jitsu community make the point that tournament rules afford a fighter the opportunity to stall when he knows he has the advantage, calling this an intelligent, but limited strategy. Sport Jiu-jitsu offers a safe and realistic means to practice the art, there is no doubt that it leads to the progression and development of Jiu-jitsu technique as well as the development of each individual athlete. It is important to understand the difference between fighting with rules and fighting without them.

In conclusion, if you have time limits, you need points, no time limits, and no need for points.

Basic Dojo Etiquette

These are some general rules to follow during training:

- Keep your uniform clean.
- Avoid foul language.
- Respect everyone.
- Never challenge an instructor to a fight. (Ask politely for help.)
- Be on time for class.
- Call your instructor if you will be absent for a length of time.
- Always bow or shake hands before sparring.
- NEVER get too aggressive while sparring, you should relax and go easy - don't grind away, or go too hard trying to tap people out.
- Refrain from horseplay, talking, and interrupting while your instructor is teaching.
- Keep yourself properly groomed

What is the difference between a "Street Fight"and "Vale Tudo"?

In a street fight,anything can happen; two or more opponents, knives, guns, hostages, one opponent who knows nothing,etc ...

Although Vale Tudo means "Anything Goes", a Vale Tudo match is <u>usually</u> between two trained opponents with no weapons or outside factors, that is the way I am using the term in this book. In the U.S. we might call it a No Holds Barred match (NHB) or Mixed Martial Arts. There is a great deal of uncertainty in a 'street 'encounter. In a Vale Tudo match, the level of your opponent is generally known, along with the comfort of knowing no new variables will be introduced. It is important to understand that as real as a some Vale Tudo fights might seem, it is still a 'controlled' situation. Some Vale Tudo fights have no r[illegible] will discuss that in greater depth in the Vale Tudo chapter of this book.

There are two goals a Jiu-jitsu fighter must accomplish in a Vale Tudo fight:

1. Establish a Clinch (if you are playing a 'top' game) while getting hit as little as possible.
2.Take the fight to the ground where you are experienced. Once on the ground,almost any of the techniques in the book can work. The thing that changes the game is the element of striking. If you have two years of experience in Jiu-jitsu and very little experience striking, it is your job to get the fight to the ground as quickly as possible. It is a foolish strategy to exchange strikes with a more experienced striker, however, if you have Kickboxing, Boxing or any striking experience that exceeds your Jiu-jitsu experience, use it. I've seen black belts in Jiu-jitsu look like white belts by allowing themselves to be 'baited' into a striking match. Use your strongest tools against your opponent's weakest tools. Let's say, for example, that you have a blue belt in Jiu-jitsu in addition to ten years of boxing experience and your opponent is a black belt in Jiu-jitsu with little or no boxing experience it is in your best interest to use the Jiu-jitsu you know to keep the fight on your feet and punch, and his to take you to the ground as quickly as possible.

"Use your strongest tools against your opponent's weak-est tools"

I can't possibly illustrate every situation you might encounter, so in this book I will show you some simple techniques that will work at any level. I have also been careful not to detail too many boxing or kickboxing techniques as this is a Brazilian Jiu-jitsu book. Although Brazilian Jiu-jitsu contains some striking techniques, that is not what the art is known for, remember, Jiu-jitsu still means 'gentle art.' The goal of a true Jiu-jitsu fighter will be to end the fight while inflicting as little damage as possible on the opponent. I leave it up to you to add striking to your arsenal if you wish, but this is not a book about boxing, it is a book about the 'gentle art 'of Jiu-jitsu. Striking is also a subject you will hear mixed opinions on, some Jiu-jitsu instructors are strongly opposed to striking, some will do it to win the fight, and some have added it to their game quite nicely. The only bit of advice I have to give regarding the topic of striking is that you should bring your strongest tools to each fight with you and use them when appropriate, in Jiu-jitsu, the end usually justifies the means.

Although some Jiu-jitsu instructors are against the use of strikes, striking has been a part of Jiu-jitsu since it originated. Striking techniques in Japanese Jiu-jitsu are called **Atemi**. Atemi usually means to strike vital areas for a larger purpose than jabbing or setting up another strike. The same is true in Brazilian Jiu-jitsu. The difference between boxing punches and Jiu-jitsu punches is the objective, Brazilian Jiu-jitsu punches are executed to set something else up, as I will illustrate in the Vale Tudo chapter of this book. I tell my students to view striking as a pry-bar tool in a fight, used to open other things up.

Q:So how do we get to the clinch without getting hit?

1. Keep your opponent moving backward.
2. Drive your opponent into something and pin them into it. While your opponent is moving back, the strikes he/she can deliver are far less powerful. Once you get your opponent going backward, find a wall (fence, tree, etc...) and pin them up against it. Doing this will immobilize them so they can not strike you powerfully or keep going backward forcing you to chase them around. We will look at some of these methods in the Vale Tudo chapter of this book.

Once on the ground, most of the techniques in this book can work in a Vale Tudo situation as long as you maintain control. Once you have established a top control position, it will be very difficult for your opponent to strike you with any effectiveness.

How do I use this book? Is there a syllabus?

The first part of this question is answered a few pages back, use the book as a reference manual. The second part is more difficult to answer. Some schools have a specific curriculum and teach certain techniques before others, some do not. I believe in teaching each student on an individual basis and working with his or her specific strengths and weaknesses. There are, however certain techniques that I would recommend learning first.

Review the my suggestion for the first five lessons at the end of this chapter. These are very important movements that are very easy to learn and basic. The next thing I would do is work on my basic sport Jiu-jitsu techniques with the gi. The game of Jiu-jitsu is divided into two pieces; top and bottom. Pick a few moves from each area.

Top:

Learn one throw, one guard pass, and how to control your opponent form the top. Once you can control your opponent (hold him or her down), learn a choke, and an armbar. Try to do this in a sequence so it is easy to remember, then learn another throw, another guard pass, and another submission. Once you can do that, try more submissions, etc...

Bottom:

The most important submissions from the guard are the **arm bar**, the **triangle choke**, and the **omoplata**. These three moves all connect to each other no matter what order you do them in and will work on any opponent at every level of jiu-jitsu.

Pick one or two sweeps at a time and work on them until you can do them consistently during a sparring session, then try more.

How to use this book:

Escapes - Saida

There are two sides to every technique, the guy applying it and the guy it is being applied to. The better you understand both sides, the better you will be at applying the move. The same can be said for the escape, you will be able to escape with much greater success if you understand the attack. In order to escape from any move you have to completely understand it.

In light of this theory, I've avoided making a chapter with a bunch of random escapes. Instead, I've included the escape and/or defense to each move as I show it. This will help both your attack and defense.

This book is divided in 3 parts:

1. SPORT Jiu-jitsu with the Gi

This chapter is dedicated to all Jiu-jitsu techniques with the gi with BJJ Rules - no striking, biting, eye gouging, groin grabs, fish hooking, or hair pulling. In this chapter, I try to emphasize the submission **with** a gi and/or using the gi to aid in the submission.

2. SPORT - Submission Grappling (no Gi)

Same as above with Submission Grappling rules and points without the gi.

3. Vale Tudo (No Holds Barred) & Self Defense

Any technique in this book will help [illegible] self defense, but I use this chapter to discuss any fight, wether it be in the ring or on the street where very few rules apply.

I have sequenced many of the movements in this book as sequencing movements makes it easier to remember a larger number of moves by associating them with each other. Sequencing the movements will also give you a better idea of how to use one move to set up the next and how each move works with another. Instead of performing single attacks that are easy to see coming and defend against, you will learn to combine them in order to present your opponent with a better attack.

* You may use this book in a reverse order. The techniques illustrated in the Vale Tudo and submission grappling chapters will work without the gi and with the gi, but some of the technique in the sport Jiu-jitsu chapter (with gi) will not work without the gi. I have used the sport Jiu-jitsu chapter to concentrate on the techniques that will work specifically with the gi on.

Techniques

I cannot possibly illustrate every technique from Brazilian Jiu-jitsu's arsenal in this book. No one can, the art is evolving too quickly and a book like that would be too large. Instead, I have illustrated the most common beginner, intermediate, and advanced movements of Brazilian Jiu-jitsu.

Remember, when practicing these techniques, to learn a new position, you need to practice it with no resistance at all, your partner must comply and not resist at first. Once you build some muscle memory, your partner may resist a little. But until you can do a technique on someone who is resisting, you don't 'know' it.

Names

There are certain techniques that have common names used by most BJJ schools, some techniques don't have names. In this book I have given the most popular name for each technique in English and when applicable and in Portuguese (the Brazilian language) as well. The key to pronouncing in a very simple Portuguese lesson in this: 'R' is pronounced as an 'H', 'H' as in Helio is silent, 'W' is pronounced as a 'V'. There are many more, obviously one could write a book on this and Portuguese is not this book's purpose.

<u>The techniques of this book will fall into one of the following categories</u>:

Standing Techniques

These are techniques that start from a standing position. They may be throws (take downs) with or without a gi, for sport or Vale Tudo. Standing technique may also be 'finishing' moves done from a standing position, which are less common in Brazilian Jiu-jitsu due to the lack of positional control while executing them. A punch to the face can be very effective while standing, but it will be much more effective if delivered while mounted atop your opponent's chest. Because you are in the mount position, your opponent will not be able to move easily, nor will he be able to hit back with effectiveness. If your opponent is standing, he will have the ability to defend and counter strike.

Strikes

Strikes may be delivered from just about any position of advantage and even from some disadvantageous positions. The purpose of strikes in Brazilian Jiu-jitsu is to create an opening for a takedown or submission hold, if you knock your opponent out in the process, it is a bonus. Strikes may be delivered with the hand, foot, shin, head, knee or elbow. Remember that without gloves, striking someone is a very risky proposition due to the fact that you could easily break your hand by slamming into your opponent's body.

Chokes

This is considered to be Jiu-jitsu highest percentage technique. Most of Jiu-jitsu's chokes are 'blood chokes' which involve cutting off the supply of blood to the brain, which is much faster than

cutting off your opponent's air supply due to the ability of a human beings to hold their breath for up to two minutes or longer. A blood choke will often work in around ten seconds by sealing off the arteries at the sides of the neck.

Hold Downs

The gateway to submissions from the top, hold downs should be the first concentration of any beginner's game. Your ability to control from the top will determine your success against players who favor the use of the guard position, and will be an essential part of any complete guard pass.

Joint Locks

The pressure from a properly applied joint lock will cause your opponent to feel pain and most likely surrender. In some cases your opponent will not surrender due to pain tolerance, in these cases, excessive force will lead to the dislocation of the joint or tear of the tendons and ligaments connecting bone and muscle. It is very rare that the actual bone is broken in Jiu-jitsu, due to the fact that the pressure is created at the joint itself and not on the center of a bone. Some typical targets include the shoulder, wrist, elbow, knee, and ankle. For beginners, twisting of the ankle, knee, and spine is discouraged because of the obvious safety reasons. For recreational Jiu-jitsu practitioners, I would recommend avoiding leg locks during everyday sparring, depending on what you do for a living, it may be easier to go to work with an injured arm than it would be if you can't walk.

Passing the Guard

Passing the guard is one of the most important parts of learning to fight other Jiu-jitsu players, it requires a high level of balance, coordination, timing and understanding of the guard game.

Sweeps

This is a turn-over or reversal of position performed from the bottom (the guard) to the top. In Sport Jiu-jitsu, it is worth two points and is an invaluable part of any player's guard game.

Escapes

Better late than never. In any fighting situation prevention is the key, but we all make mistakes, and at some point we will all be out-classed. Persisting with an escape will cause your opponent to readjust his position, so even if you do not get out completely, it may save you from a choke or joint lock by distracting the attacker and causing him to readjust his position instead of applying a submission hold. If you are lucky, you will improve your position in the process. I once asked Renzo Gracie about how to get out of a very difficult hold, he replied, "don't be there in the first place" and smiled.

Many people using my first book for either a reference guide to accompany training or as an Instructor's manual have asked me if I have a syllabus or an order in which each student should learn Jiu-jitsu techniques. This is a hard thing to answer because it varies so much from school to school. For example, many more traditional Jiu-jitsu and Japanese Jujitsu schools place a strong emphasis on self defense movements while standing, this I know from my years of study in those arts. While training at Brazilian Jiu-jitsu academies run by students of Helio Gracie, I was taught very little exercise and warm up, almost no stand up (starting from the feet or standing) and the emphasis seemed to be on learning the a core of very basic but equally important techniques before moving on to any 'advanced' level. While training at schools run by students of Carlson Gracie, the emphasis seemed to be more on Sport Jiu-jitsu for points and there were separate classes for Vale Tudo, where most good academies were working with a boxing trainer or a Jiu-jitsu fighter who had boxing experience. So who's right? Where do you start? Well, everyone will tell you something different, Jiu-jitsu is broken into groups of people from different schools of thought, it's all the same Jiu-jitsu, but this is really where the difference comes in **the teaching method**. The art doesn't change at all from one style of Jiu-jitsu to another, it's the teaching method and order of importance (within techniques) that changes. For example, the armbar in Judo (juji gatame) is basically the same as it is in BJJ, so are most of the moves, but the emphasis in Judo is on the throw, not the groundwork - same techniques, different teaching method. It is the same within Brazilian Jiu-jitsu itself. No one is right or wrong. After years of training and experience with Judo, Japanese Jujitsu, and Brazilian Jiu-jitsu, I've come to the conclusion that you have to be good at everything. It is important that a new student understands that. It is also important the that a new student understands the basics and the importance of using them at any level. In the next few pages, I have outlined the first few techniques I think a student should learn. They are all basic Jiu-jitsu techniques found in every Jiu-jitsu style. Although I think a student must start with the gi, I'm careful not to emphasize techniques that rely too heavily on the use of the gi for a few reasons: 1. A new student will tend to over use gripping strength. 2. A new student will always wonder "how is this going to work in the street without a gi?" So, wear the gi, but don't place a huge emphasis on it ... yet.

If you are teaching or assisting your teacher, or if you are a new student, remember this: **the best way to teach a student nothing is to teach him everything**. When you first start training, you will want to know every technique in Jiu-jitsu as fast as you possibly can, don't run before you can walk, get good at the techniques I present in the next few pages and then move through the rest of the book. Each student has a certain capacity for retention, this is delicate, if you go to that capacity and stop, the student will retain that information after a great deal of repetition. If you exceed that capacity, he or she will learn nothing.

Warm Ups

Why are warm-ups important? Because before you start training, your muscles are new to the art and cold. Put a rubber band in the freezer for a while, then take it out and try to stretch it before you warm it up, what happens? "Snap!"

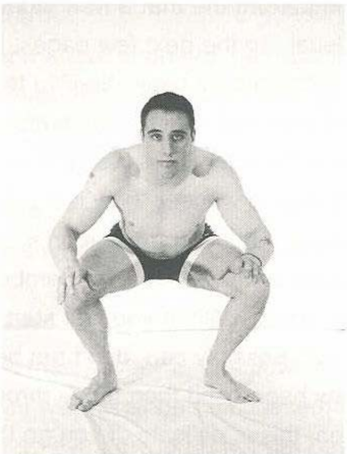
All the exercises and warm ups I show relate to some technique I will show later in the book.

Before you stretch your muscles, you must warm them up by getting extra blood flow to them, here's the order of exercises that I have found to be most efficient for my students and myself at the start of every practice:

1. 5 - 10 minutes of jogging around the room, changing directions periodically, running sideways (side to side), touching your feet, bringing the knees high in the air.
2. Fast walking for a couple of minutes while moving your arms in a circular motion.

The next few things may be new to brand new students, don't go too hard, a few repetitions is fine, but not too many. For advanced students, these are great to do in high reps, this way you will not be able to use strength by the time it comes to practicing technique.

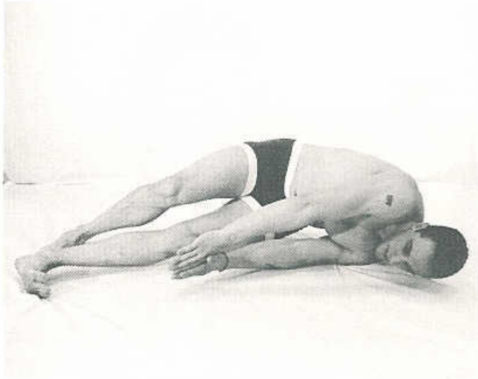
3. Squat Jump:



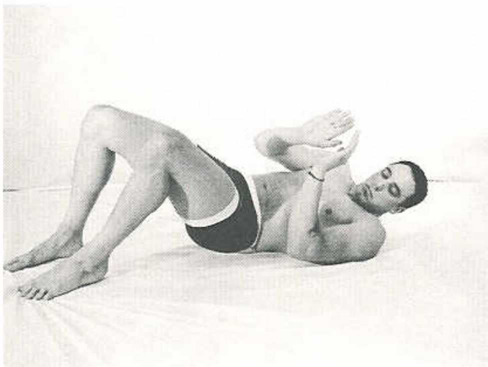


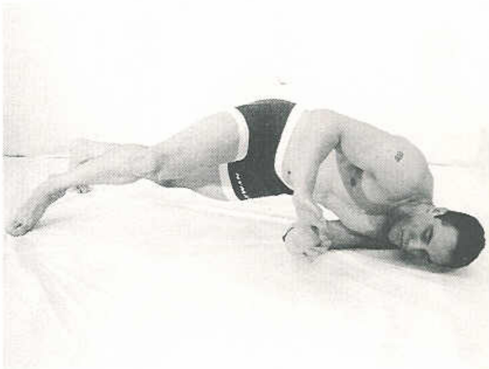
4. Escaping Movement

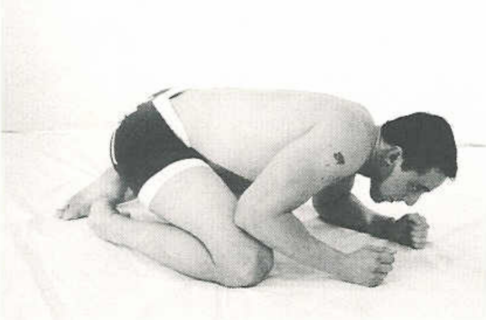




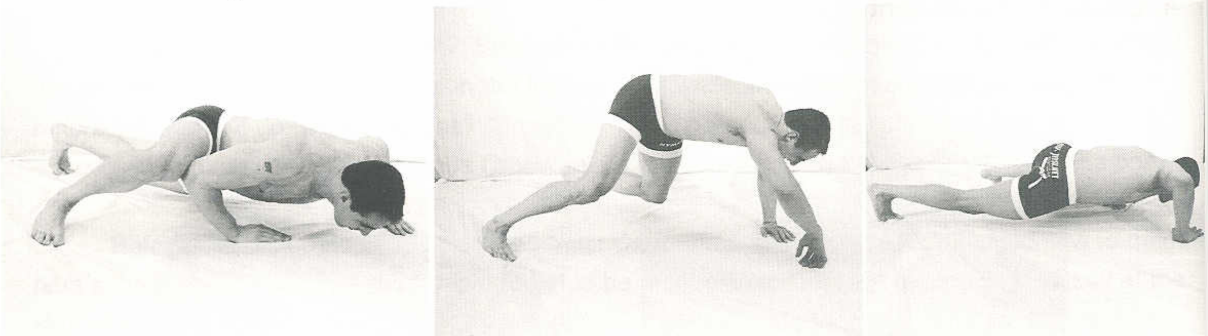
5. Escaping Movement to Knees



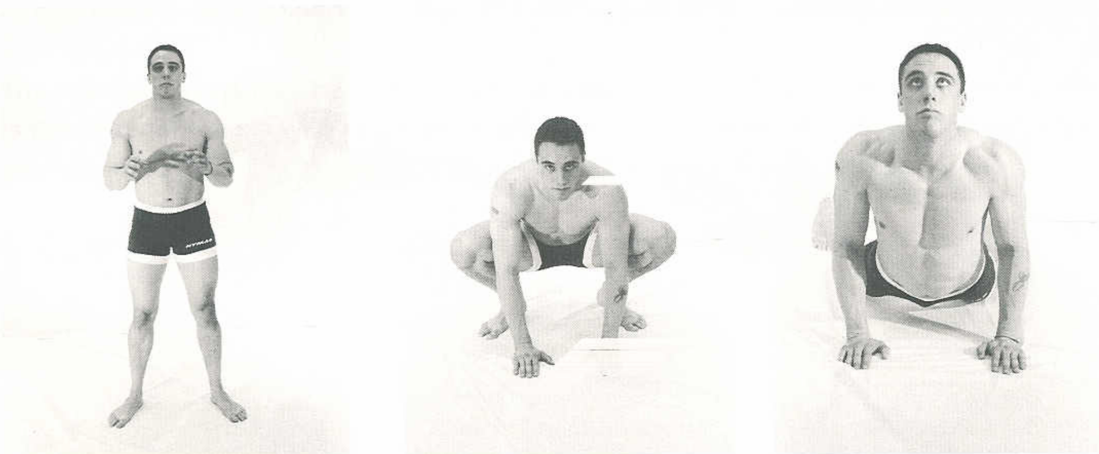




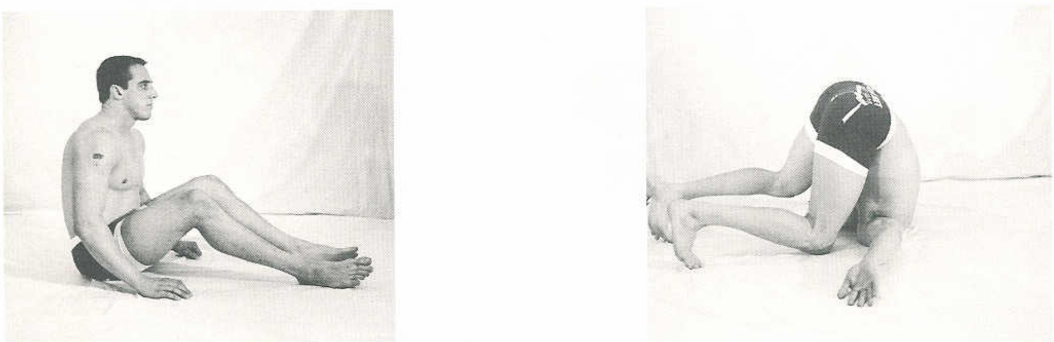
7. Jacare - Alligator



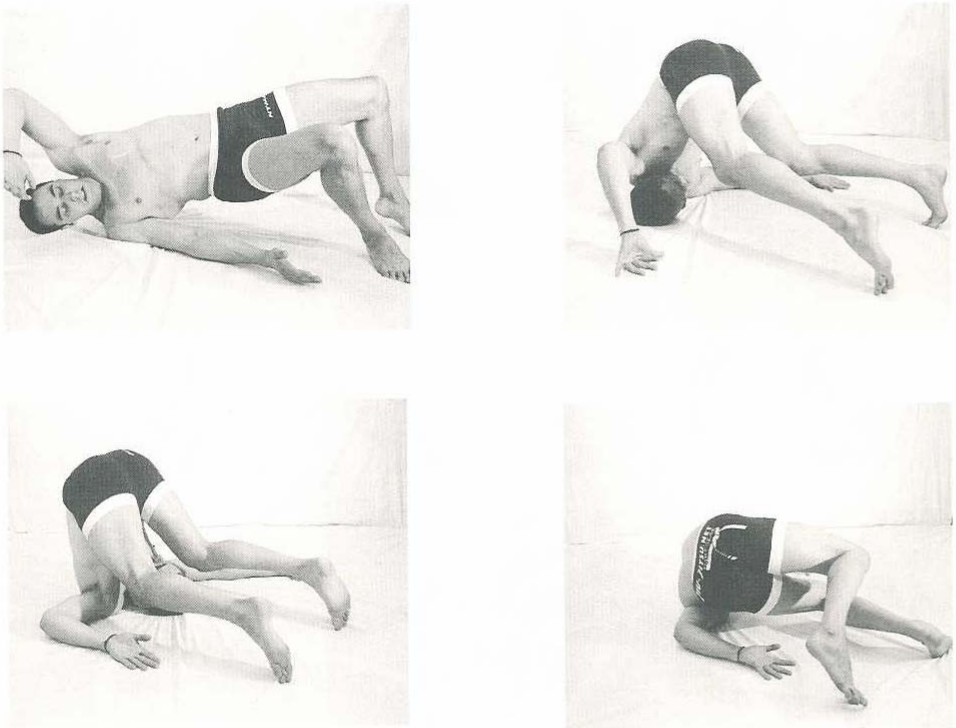
8. Squat Thrust - and back stretch



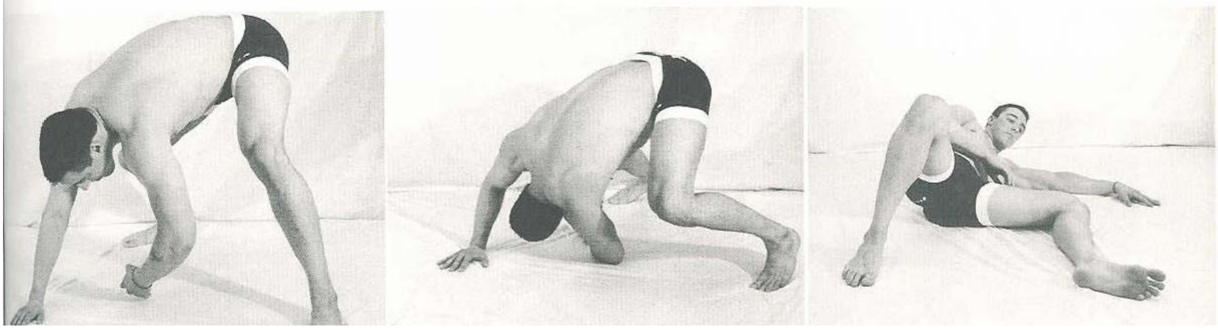
9. Roll Back

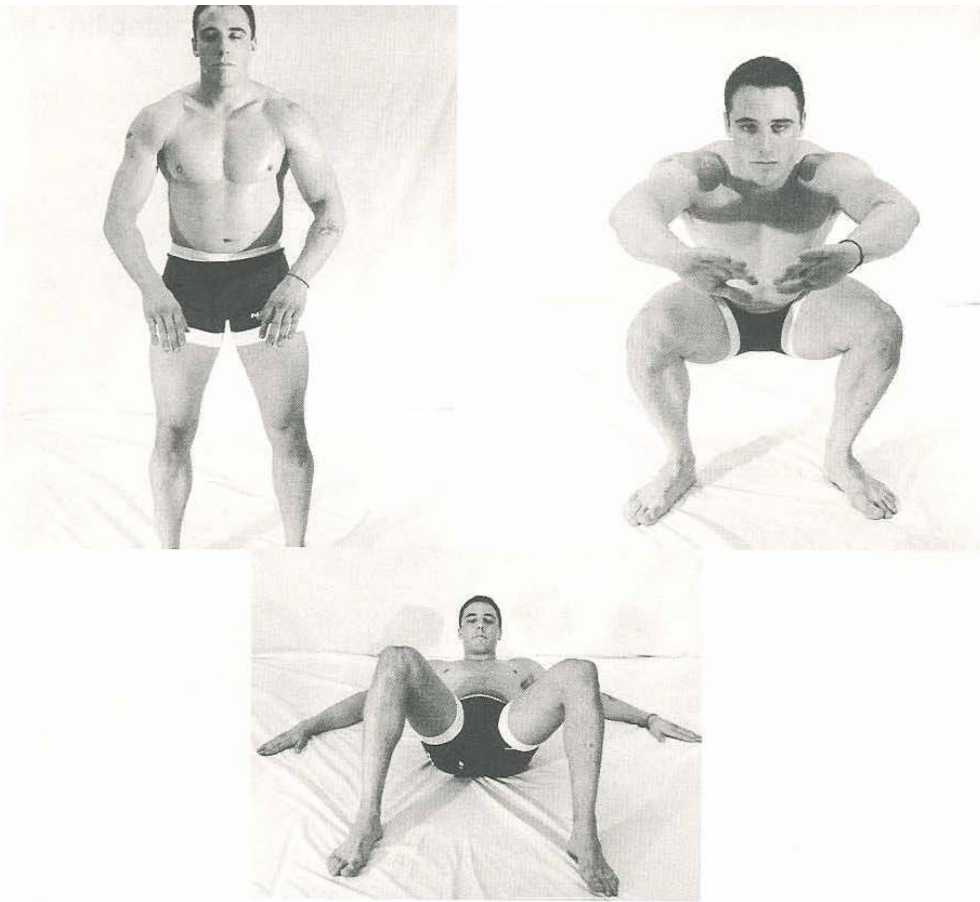


10. Spin



11. Front Roll





12. Back Fall

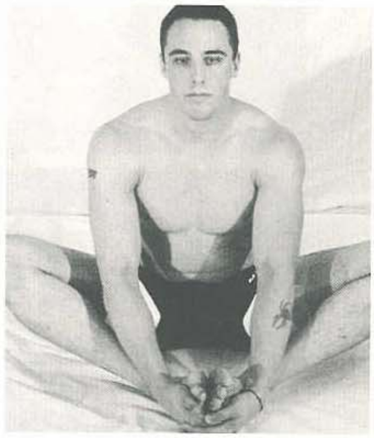
13. Side Fall



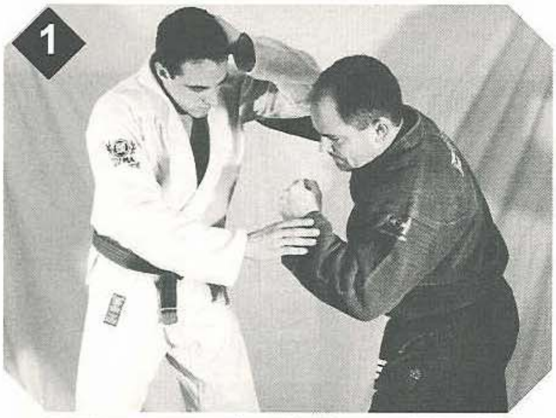
Stretches













Lesson 1

Do you remember the break falls (ukemi)? Ok, show me.

Before we start it is important to know that if anything hurts, Tap out ON your partner. If your partner taps, stop.

Today's lesson will start on the feet. Much of Jiu-jitsu, especially Brazilian Jiu-jitsu is done on the ground because most fights will go there, but all fights start on the feet. I want to leave you with something simple and practical that you can use for self defense.

It is important not to try to teach every move in Jiu-jitsu all at once, so teach one concept from each situation: One Standing move, one guard pass, one top move, one guard move, etc... The point is to give a good general overview to keep the student interested and emphasize the importance of being well rounded. This is just one suggestion for the first five lessons.

Wild Swinging Punch Defense - O Goshi

1. Your opponent (in the dark gi) throws a punch to your left side. Bring your Left Elbow up and your left hand to your left ear. Secure his left hand with your right.

2. Wrap your left arm around your opponent's right arm.

3. Step in, facing the same direction as your opponent and with your knees slightly bend, lift him on your hips. You must make sure your hips are lower than his to perform the throw and get proper lift. To throw, twist slightly to the right ...

4 ... landing in a top position of control, in this case, knee on belly.









Lesson 2

Do you remember what we did in the last class? OK, Show me. It is important not to move on before you get the last lesson. Once we have our opponent on the ground, the fight has just begun, do not assume that any throw will finish him.

In this situation, we can mount the guy after throwing him ...

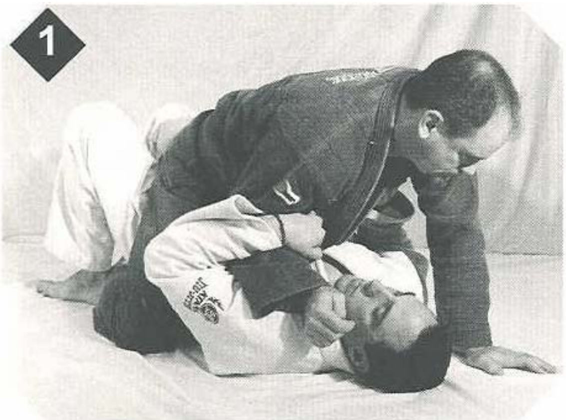
Mount - Armbar

1. He (your opponent on the bottom) extends his arm, which is a huge mistake. Place your hands on his chest as shown.

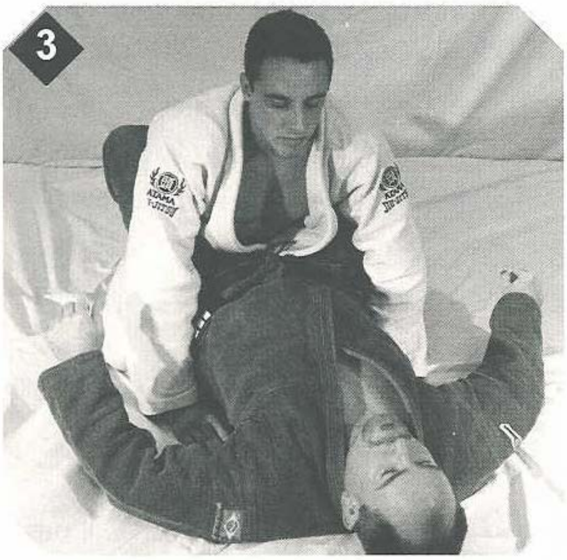
2. Press with your hands on his chest and get to your feet. It is important to keep your butt low, as close to your ankles as possible. Push your pelvis into his tricep and keep your his below his elbow. To keep your balance, you can lean forward, the weight of your head will keep you from falling back prematurely.

3. Before you sit down, you will pass your left leg over his face (bottom), from there, hug his arm before you sit back, using the muscles in your back, not your arms.

4. To finish, keep your knees together, his thumb up and lift your hips.







Now, What do you do if you are on the bottom?

1. You know not to extend your arms, we learned why just a moment ago ... Decide what side you want to roll to. On that side, hug his arm so he can not base with it when you roll. On that side, place your foot on the outside of his.

Remember the escaping move to the knees? Here's where we use it.

2. Bring your hips in the air and roll to a 45 degree angle, not directly to your side.

3. Get to your knees quickly and sit back, securing a good posture.

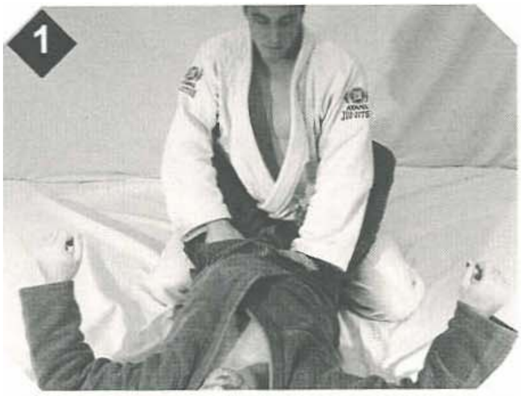
Lesson 3

Do you remember the last two lessons?

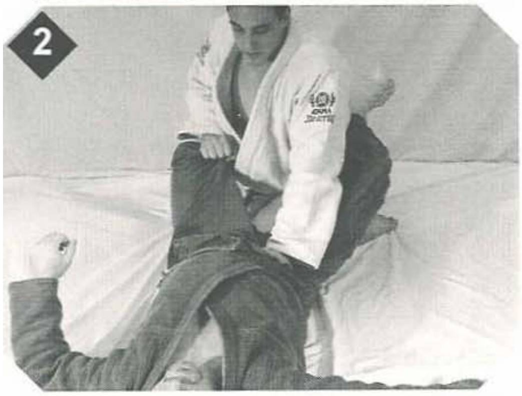
OK, now we are in the guard, if you rolled him off, you are IN his guard.

Let's say you are in his guard first ...

Guard Pass # 1



1. Secure your posture so your opponent (dark gi) cannot sit up and grab your collar easily. Elbows out, hands on the hips.



2. Put your left knee in the center of his butt and push down on his hip. Make an 'L' with your legs, it will take some practice with this to do it without getting swept to the side, but you will want to slide back and set your weight down over your back leg to create space as you push on his hip.

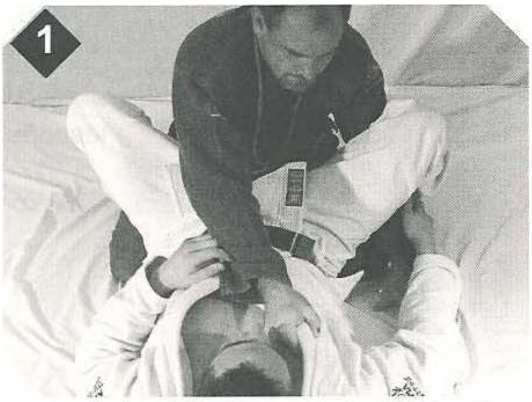
You will push back and down on his leg with your back hand if needed until his ankles uncross.



3. Move your right arm under his leg and to his collar as shown with your forearm in his neck. All of your weight should be over his leg, smashing his knee to his face. Notice how the left hand has move back from his hip, this is to avoid the triangle choke, which I will show you later.



4. To finally pass his leg, you will lift your head, looking up and settle your shoulder and chest to his chest. Keep your knees in and your weight low with a good base, both knees on the floor, hips down.









Lesson 3 - Con't.

OK - Remember how I told you not to leave one arm behind when you are passing his guard? Never leave one arm in and one arm out, this is why:

Triangle Choke

Now we will try to use the triangle choke to defend the pass you just learned.

1. As your opponent (dark gi) passes, he will leave one arm in and one arm outside your legs.

2. Pull the arm that he has left inside to your right so he can't get it back. As you do this, you want to pivot your head to the right, so you are at an angle. Your right leg should go down over the back of his neck at the base of his skull.

3. Make a triangle with your legs as shown, bringing your left leg over the right, as a lever.

4. To finish, lift your hips and you pull down on his head and squeeze your legs.

Make sure the arm his across his neck.

Do you see how important it is not to leave your arm behind when you pass the guard? After drilling this for a while with no resistance, you can try looking for this mistake with your partner, using a little resistance.









Lesson 4

Do you remember the last 3 lessons?

Drill them - make sure you remember what you did.

OK, Let's say you pass his guard, now you have to get control so he doesn't move: 100 kilos also called side control.

He will try to push your face, here is one sub-mission:

Americana (Key Lock)

1. My opponent (bottom) pushes your face or chest to get out ...

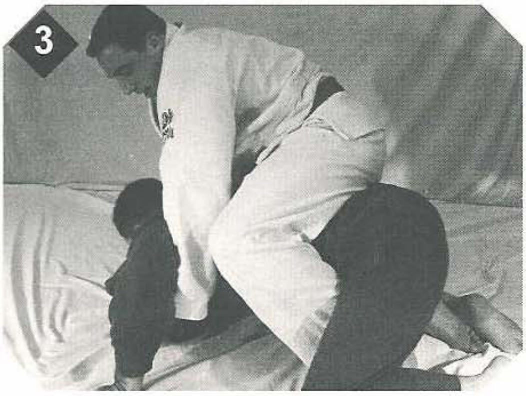
2. Move your right hand from under his neck to his right wrist as your left stays under his arm.

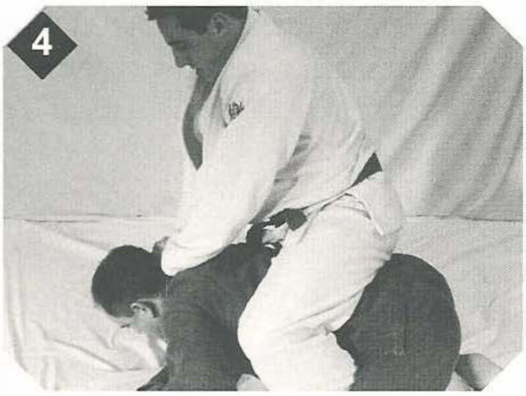
3. Press his wrist to the floor as shown and grab your own wrist with your left hand. Keep his arm bent at a 90 degree angle.

4. Slide his elbow to his belt and you keep the wrist pinned. If this does not make him 'tap', lift the elbow a little to finish.









Lesson 5

Do you remember the last 4 lessons?
OK - Now instead of pushing you away, let's say he gives you his back. Here's what you do:

Take the back

1. In this situation, we will use the gi for the first time. As he turns away from me, I grab his collar as shown with my left hand.

2. I place my left foot under his left leg as shown. As I do this, I will prepare for the choke by grabbing his collar with my right hand under his neck, this will discourage movement back in the direction he came and start the choke.

3. I make sure that my right leg is under his right leg as shown. I left space here so you can see, normally (as I will show later in the book) I would thrust my hips forward to bring his belly to the floor and decrease his mobility.

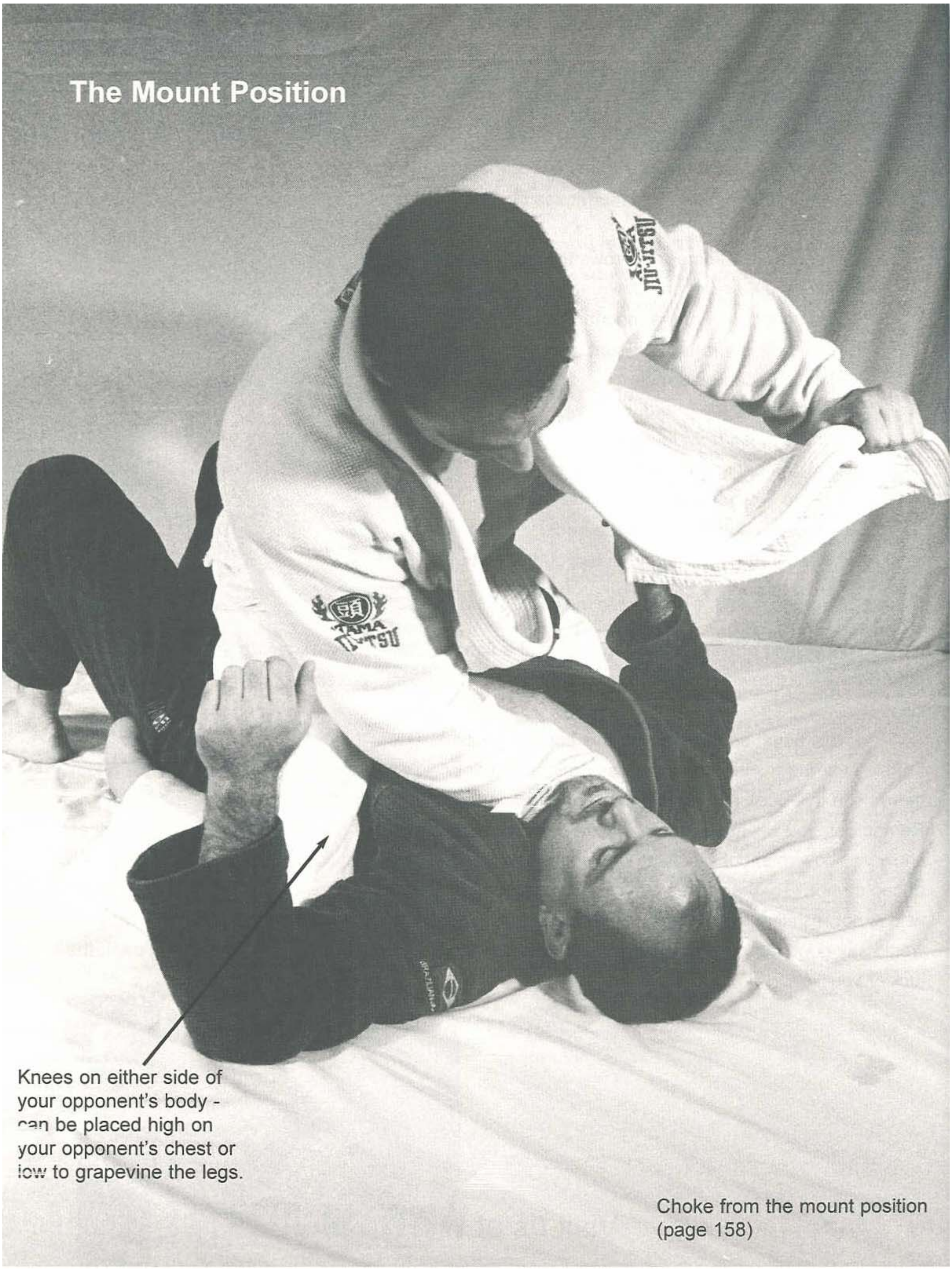
4. I use my left hand to push down over the back of my partners neck as shown to create the choke.

That is **my** suggestion for the first 5 lessons, from here, a student can be included in the rest of the class. You can not do all of the moves of Jiu-jitsu in 5 lessons, but you can show a few important things:

1. What to do if someone throws the ..ıost typical 'street' punch.
2. How to take someone down.
3. The importance of the mount.
4. How to finish from the mount.
5. How to escape the mount.
6. How to pass the guard.
7. How to finish from the guard.
8. How to hold someone from the
9. How to finish someone from the sıue.
10. Why you shouldn't give the back.
11. What to do if someone gives you the back.
12. How to apply a choke.

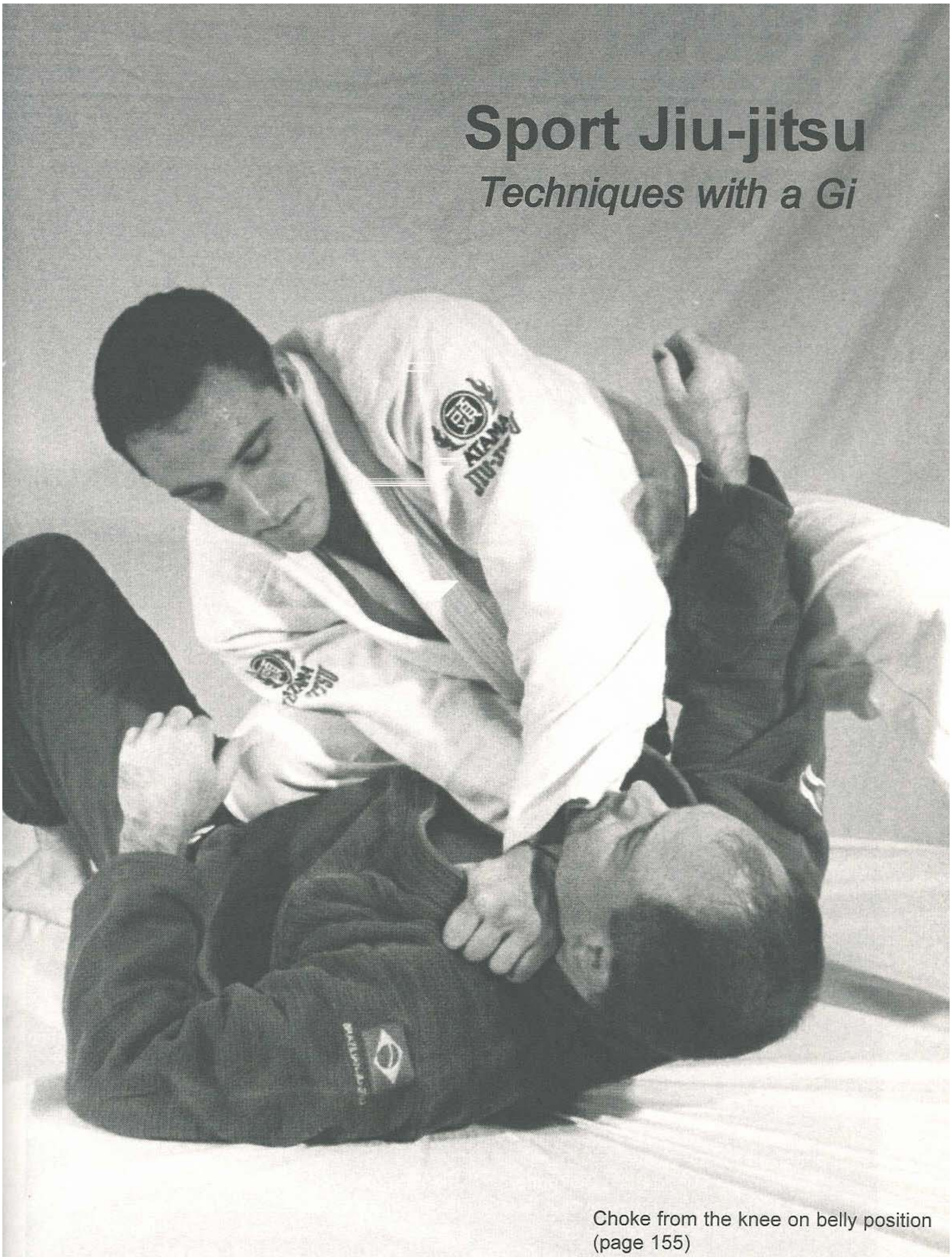
This should proving a good overview of a fight to someone who has no experience at all before they are thrown in with the rest of the more experience students.

At this point, as far as using this book is concerned, just use it for information as you run into trouble sparring (rolling). Go to class, train and pick one or two mistakes you made that day, look them up in this book and try my solutions. I hope they work as well for you as they did for me. Remember, you will never get the move perfect on the first time. I could give you a basketball and show you how to shoot a basket, but would it guarantee that you'd make the shot every time? NO, of course not. Try the moves over and over again until they work after drilling them on a partner who is not resisting to gain technical understanding and connection between mind and muscle. I would say good luck, but with good skills, you won't need luck. Besides, the harder you train, the luckier you'll get.

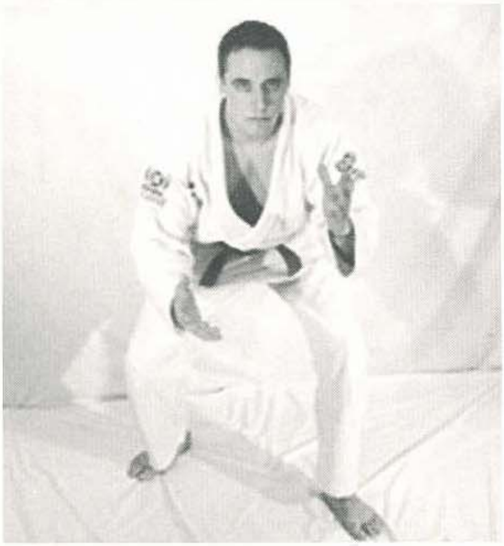

The Mount Position
Knees on either side of your opponent's body - can be placed high on your opponent's chest or low to grapevine the legs.
Choke from the mount position (page 158)

Sport Jiu-jitsu

Techniques with a Gi



Choke from the knee on belly position
(page 155)





Basic Defensive Posture for sport

Knees: Slightly Bent.

Head: Not extended in front past the lead knee, head up, eyes at the center of opponent's body.

Legs: at 45 degree angle, rear foot pointed out at a 45 degree angle & ready for pushing off, lead foot forward.

Hands: Lead hand ready to make the first grip yet low enough to defend the lead leg. Back hand low to defend against grabs to the legs.

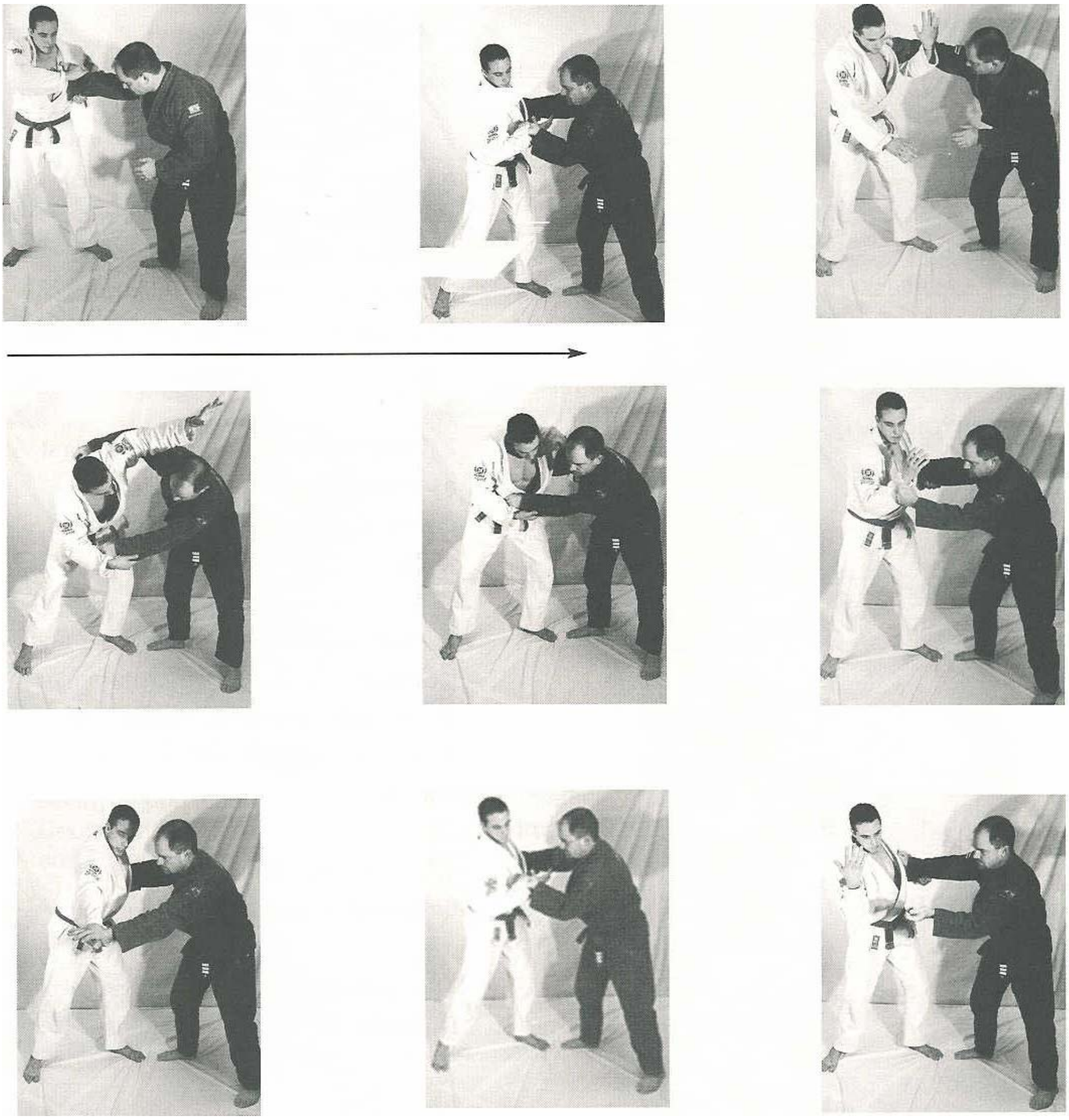
Why is the emphasis on Groundwork and not takedowns in BJJ?

The primary reason for Groundwork being stressed over throws or takedowns in BJJ can be answered in one question: What happens **after** you throw someone?

Very few fights are ended with a throw or takedown. Once you throw your opponent, you will have to 'follow-through'. Wether you cause the takedown or not, the fight still ends up in the same place, on the ground. There **are** throws and takedowns in BJJ, but the groundwork is emphasized for the above reason.

Throws are important in 3 situations: 1. Fighting for sport where takedowns are worth points. 2. Fighting over rough terrain where it is important to have good balance and control to decide how the fight will end. 3. While fighting against a knowledgeable ground-fighter, you may want to achieve the throw to establish a better position once on the ground.

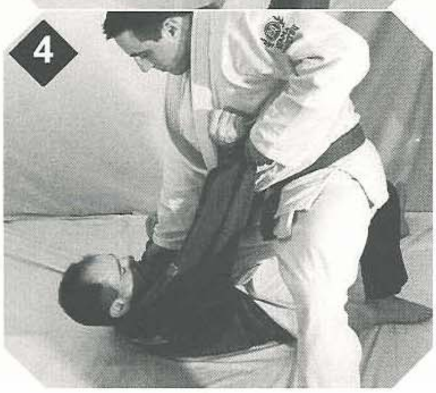
Breaking the grip is essential to maintaining a good defense against takedown & throw attempts and good posture. Allowing your opponent to maintain his desired grip will cause you to stay on the defense, hindering your chances of successfully taking him down.











O Soto Gari

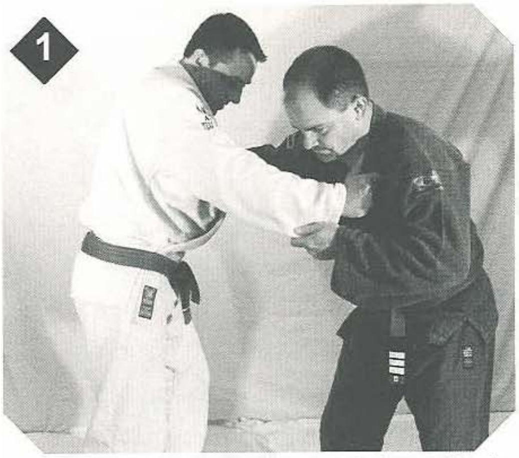
1. In order to set up this throw, you must drive your (right, in this case) shoulder into your opponent's (right) shoulder. Break his balance by driving into him and pushing him back. Step past his centerline with your (left) foot.

2. Bring your (right) leg up, knee first as you continue forward in motion, driving your centerline past his head forward.

3. Hook behind his leg with yours and kick back. As you kick back turn him (to the right) and push forward with your (right) hand as you twist away from him.

4. In this case, I have finished the throw with a knee on belly control.

The general term for Throws or Take-Downs in Portuguese is "**Quedas**".



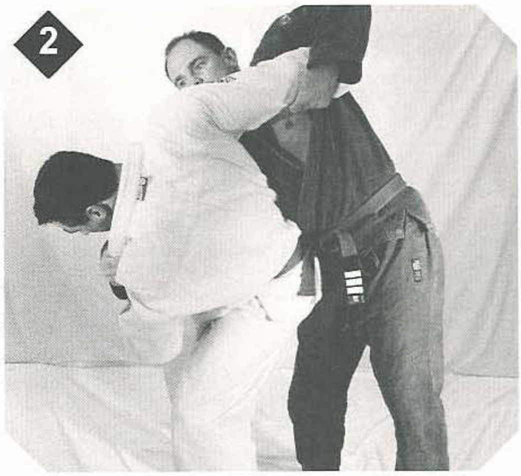
Defense



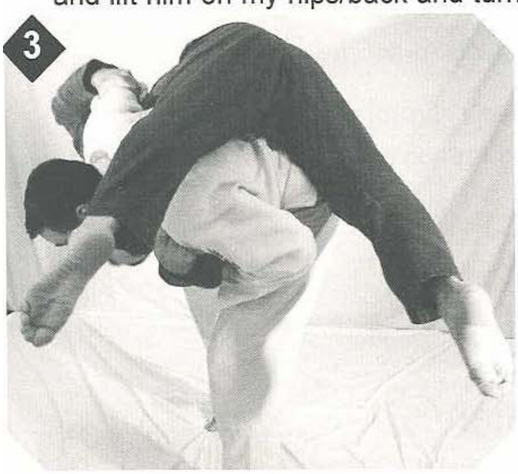
To defend, as I attempt O Soto Gari by stepping forward, my opponent takes notice and steps back.

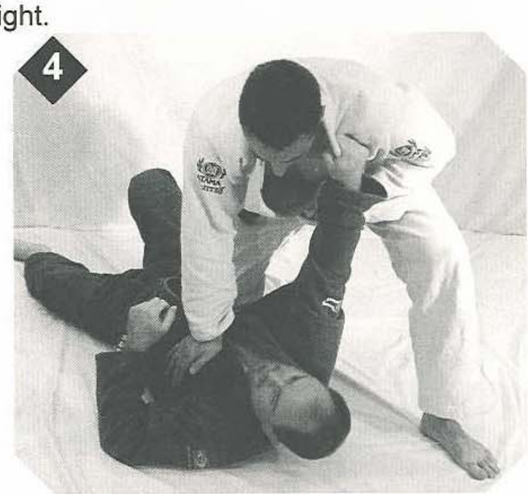


Counter



As my opponent lifts passes through my centerline, it is too late to step or reposition. I Counter by hooking under his armpit and dropping my hips under his, I bend my knees and lift him on my hips/back and turn him to the right.













Uchi Mata

1. Step forward with your right leg slightly, your opponent may step back slightly, but that is fine - keep pulling down with your left hand so his weight stays over his lead leg, making it hard to step back fully.

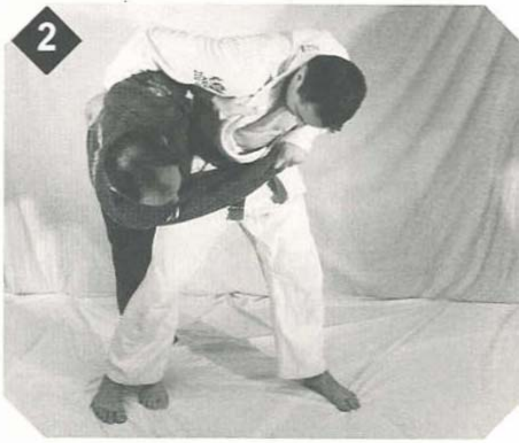
2. Take a step back with your left leg and pivot to face the same direction as your opponent.

3. Pull his right hand to your belt and push on his collar down as you kick your right leg back. Twist your body to the left and bend forward.

4. Quite often in competition, it is a good idea to land in Kesa Gatame (shown later), but for this set, I am emphasizing the throw, so I land in Knee on belly. If held the knee on belly will bring me an additional 2 points in sport.

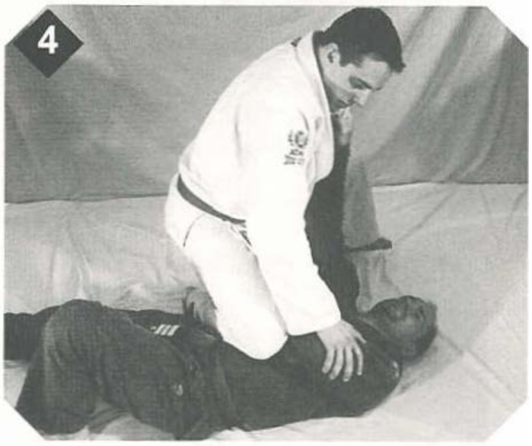
Defense



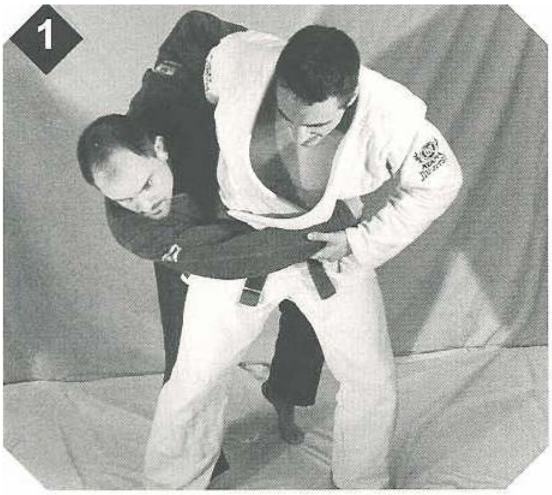


In this situation, my opponent (left) is trying Uchi Mata on me. I regain my balance by moving my upper body back and away slightly. I grab his belt with my right hand and pull his right wrist toward my belt - this is very important, I must pull on his sleeve very hard to prevent him from regaining his posture and taking my back. I cannot stay here too long, so I step over his leg and in front of him with my right as shown.



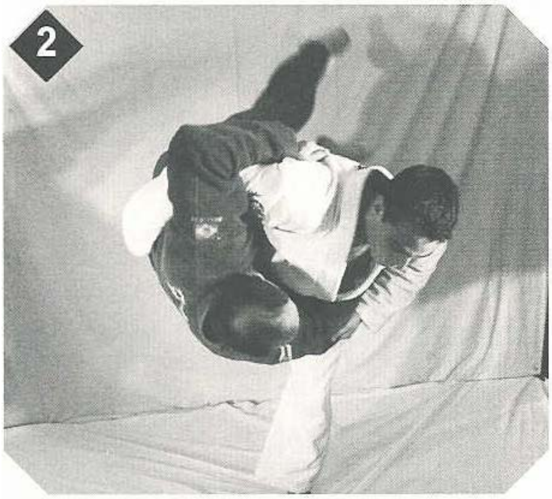


The counter throw I perform is very similar to Tai Otoshi - I twist and pull him over my right leg and land in a top control position.



Harai Goshi

As I move along in sequence, I have demonstrated another throw here that involves a similar positioning.



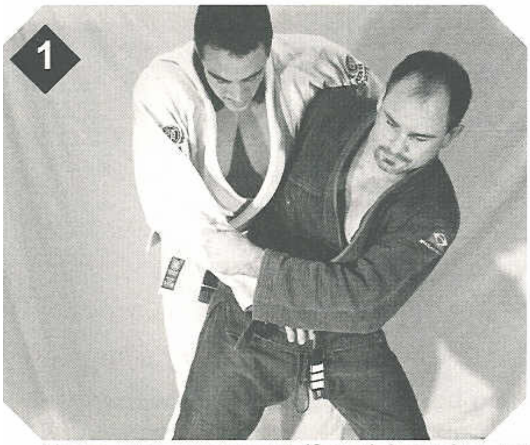
The difference here is that I was able to get my right hand under my opponent's arm, which is much safer for me and will help prevent the choke.

From the same set up, I drop my weight and pull his right arm to my belt line and I grab his belt with the other hand.



I bend my knees slightly and kick up with my right leg (2) as I lean forward an twist to left to bring my opponent to the floor.

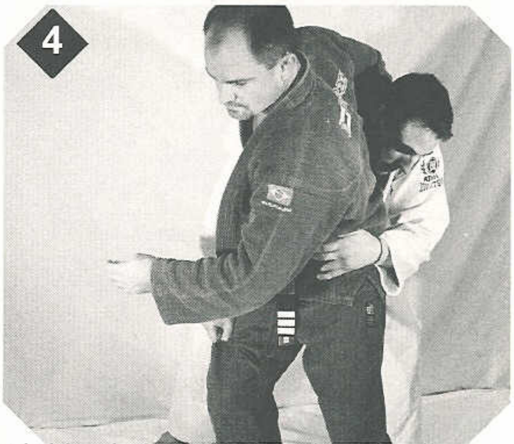
Defense



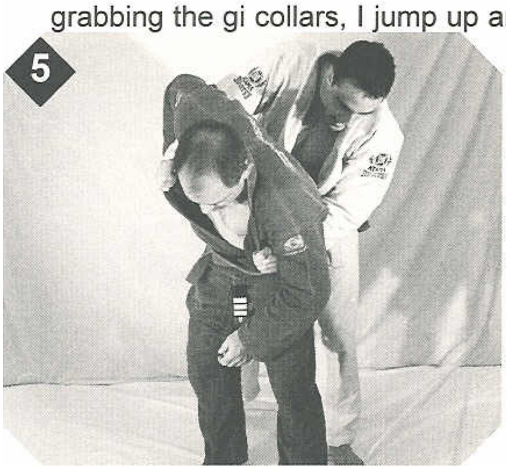


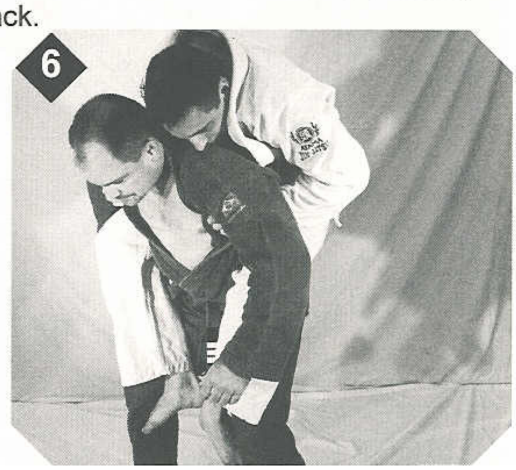
Here, my opponent (front) is trying Harai Goshi on me. As he attempts the throw, I settle my weight back and base out, pushing on his hips. I start to move around by grabbing his leg and pushing on his lower back.



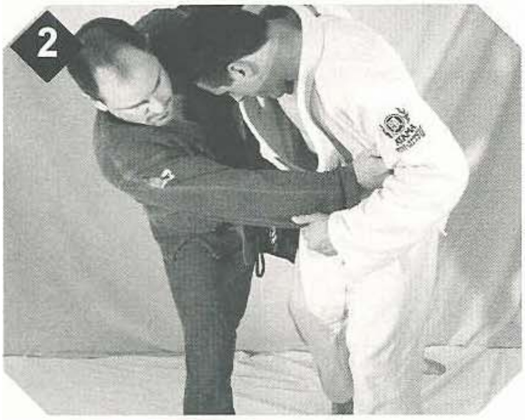


As I come around to his back, I keep close and grab his gi, then climb to his gi collar when I can so he cannot face me. Once I have established control under both arms, grabbing the gi collars, I jump up and take his back.

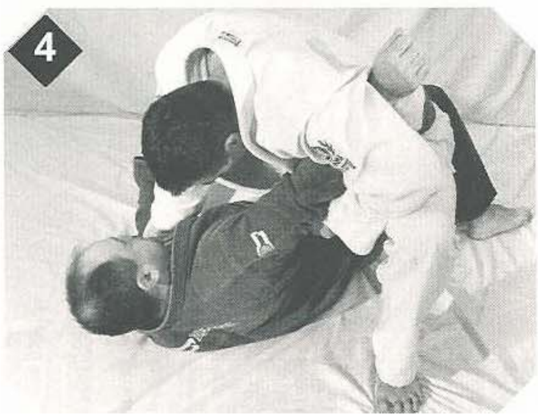












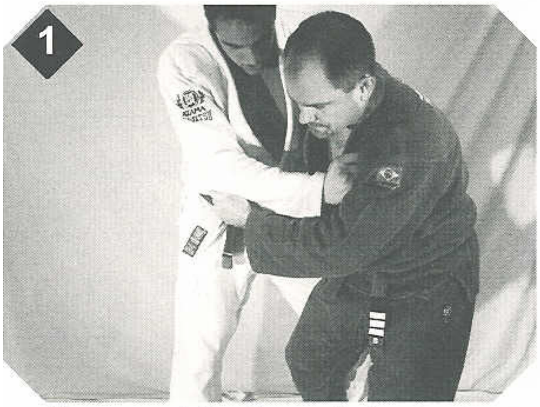
O Ouchi Gari

In this situation, my set up is similar to Uchi Mata, but instead of stepping back after stepping in with my right leg, I hop toward my opponent.

I drive my head into his face as I throw him off balance by keeping one of his legs off the ground.

In reality, an opponent with good balance may 'hop' around with you for a while, so you will have to keep moving forward and use sensitivity to drive him off balance.

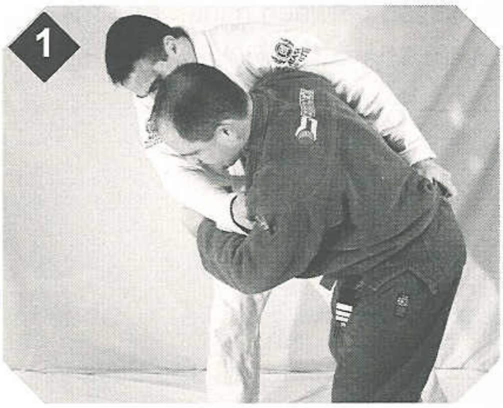
Defense

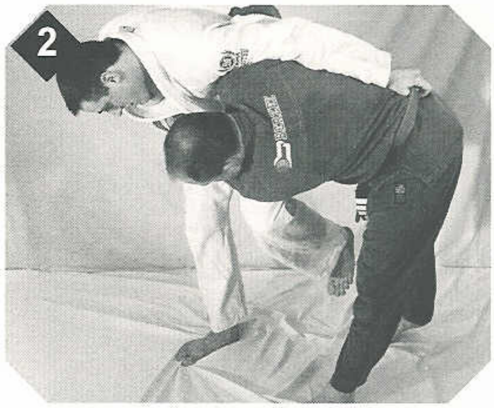




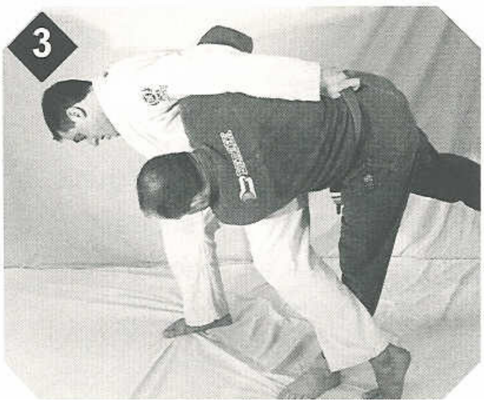
To prevent the throw, I simply step back and base out as I push his hips away.

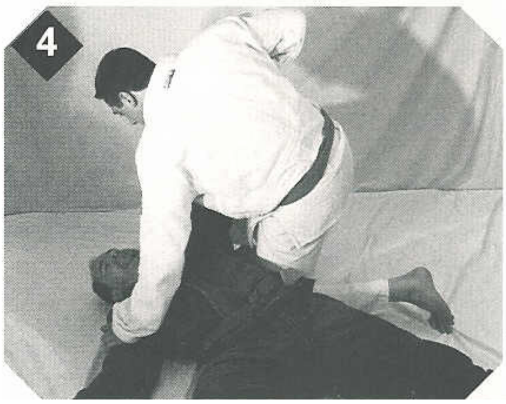
Counter

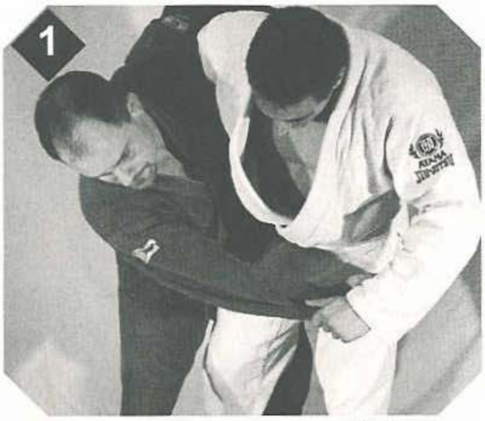




To counter, I wait for my opponent to put his leg in front of mine, then step over that leg, putting me in a position to throw.







Chave de Joelho

1. In this situation, I prepare for Uchi Mata, but my opponent is going to give me trouble.



2. I switch from his hand and reach down for his ankle and roll forward with his leg between mine. As I roll through, I have to 'kick' my right leg up between his legs.



3. Once I roll through, I end up in in this position with his leg between mine as shown. It is important that his knees and toes point toward me.



4. To complete the lock, I stretch his right leg out with my left, squeeze my knees together and secure his ankle. I then extend my hips to make pressure on the knee.

Defense





To counter this move, I must step [illegible] as he reaches for my ankle. I can try to grab his hand and the pull up to do a 'pump handle' move and flip him forward, but in this case he will pull his arm out.





Once I fix my leg so it is out of reach, I hook his right leg with my right arm, sweep the back of his leg with my left leg and bring him to the floor as shown.







Yoko Tomoe Nage

1. My opponent has committed to a very deep collar grip with his right hand. I secure the right arm and put my left foot in his stomach as I grab his collar.



2. I drop to the floor right under him, pulling his head forward with my right knee bent.

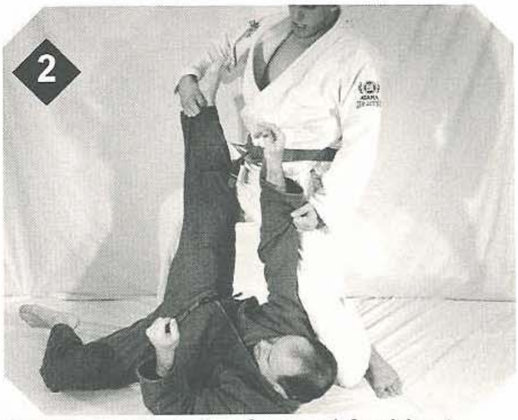


3 & 4 . I continue to pull him over me as I extend my right leg slightly and land in a top control position.



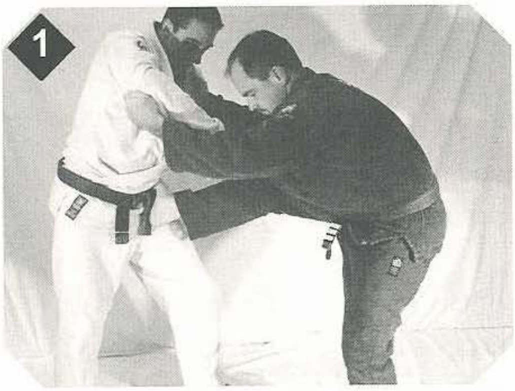
Defense





The Key to defending Tomoe Nage is posture. My head needs to be forward for him to throw me over, so I look up and fix my posture.

Counter

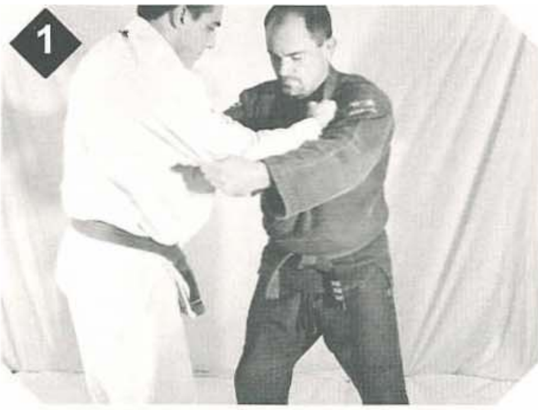




Here, instead of waiting to him to get to the ground, I catch him with his foot in my hip, hold the foot and drive forward as shown, brining him to the ground. This technique can be found in Judo and traditional Jiu-jitsu- it is called **Kibisu Gaeshi**.













Armlock Voador

There are a few good variations of this, one actually works with Tomoe Nage, but I decided not to include it because quite often putting your foot in his hip pushes him too far away from you to apply the arm bar and can be easy to counter.

Here, I simply jump to my guard, but instead of being straight, I grab his arm and turn at an angle in the air to face the arm i will be attacking.

The key here is to pull yourself up and make sure you have his elbow securely by your stomach.

After I twist, I bring my left leg over his head and kick my feet down over his body and the back of his neck to prevent him from posturing up.

To finish the arm lock, I make sure his thumb is up (pinky toward my chest), I kick down, squeeze my knees together and extend my hips.

Prevention





To prevent the armbar from happening. When he jumps, I quickly move my hand to his hip - doing this places my elbow out of range for the armbar.

Counter





Here, I will counter the armbar by posturing up a bit, pulling my arm out and bringing my left hand to block the leg from going over my face. Once I am set, I push his right foot down as shown with my palm over the top of his foot. My Left arm will come under his achilles tendon until my left hand touches my right wrist. To finish, I press down with my right hand.













Double Leg with the Gi

The double leg is a tricky takedown with the gi for two main reasons: 1. The gi makes it easy for him to keep me at bay and prevent my from shooting in. 2. Once I am in, there are many counters. I will discuss the counters within the next few pages so you will know them and show you a good set up for the double leg right here.

To set up the double leg, I pull my opponent down hard to the floor and toward me. When I pull him down, his natural reaction will be to pull back and posture up.

As he postures up, he will make space so I can get in. I use a penetration step, brining my left knee to the floor and driving forward with my back leg. As I do so, I pull up on his gi bringing him up even higher to make more space. As I do thins, I drive my chest to his knee.

Once I am in, I hug both his legs. It is very important that I stay close and bring my ear to my shoulder to avoid the guillotine choke (explained later).

I Squeeze his knees together and drive forward hard, brining him to the floor and passing his legs.

This technique in Traditional Jiu-jitsu and judo is called Morote Gari.

Defense





To prevent the double leg, you must be ready and not let him grab your gi and pull you down. As he comes in, hook under his arm as shown.

Counter # 1 Snake Roll





As my opponent comes in for the legs, I feed his right collar as shown to my right hand. My left arm goes over his right, back under his armpit and over his head as shown. I tighten the collar around his neck and roll to my left . I will roll until I am to my knees again and pull down on his gi with my left hand to complete the choke.

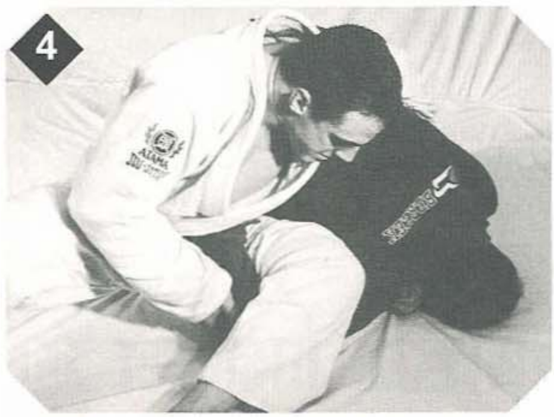












Omoplata

As my opponent grabs around the back of my leg, I move to the side of him, facing the same direction. I push down on his head to stop his forward momentum.

I grab the hand that was hooking my leg with my right arm as I continue to push his face.

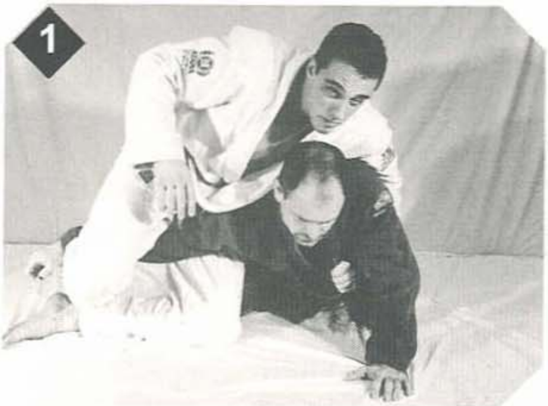
I then roll over my left shoulder, keeping my left leg close to his body. As I roll through I continue to control the hand and pull myself up, using his belt.

I bring my left knee to the floor and turn my left leg in as shown.

My right leg posts out to help me balance and lean forward toward his left shoulder.

My left arm should stay over his back to stop him from rolling forward to take pressure off his shoulder.

Leaning forward and keeping his back down will create pressure on his right shoulder and complete the lock.









Crucifixu

In this situation, my opponent grabbed the inside of my leg instead of the outside.

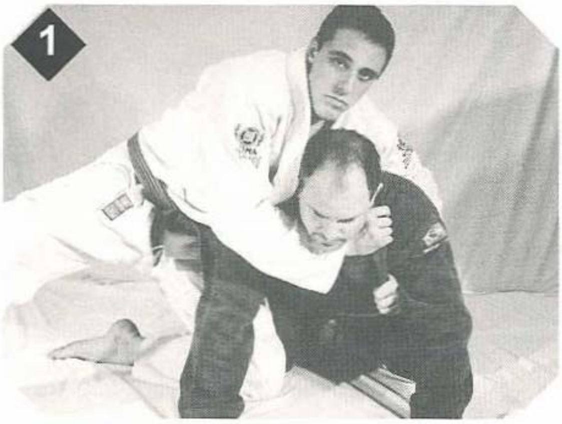
I hook his arm with my right leg as shown. I grab his left collar with my left arm as shown.

I secure his right arm with my legs as shown and feed his collar to my right hand. It is important to reach deep (thumb inside) with my right hand and grip the collar tightly.

My left hand will stay under his left armpit.

I roll over his belt line, turning him on his back.

When we land, I pull on his collar to tighten the choke making sure his arm and leg are secure so he can-not turn back toward me.







Clock Choke - Relogio

This set up is almost identical to Crucifixu, except I cannot hook his arm with my legs.

Here, once I have secured the grip deep inside his collar by his neck, I move my left hand to his leg so he can not roll or turn.

I pull up on his collar with my right hand as I keep weight on his back.

If he does not tap for this, I bring my right leg over my left (belly down to make even more pressure on his neck.



Passing The Guard

Passando a Guarda

Passando a Guarda

Passing the guard is an essential part of any Grappler's game, especially for sport. In the Vale Tudo chapter of this book, I will discuss some ways to pass the guard using punches and techniques not allowed in sport, but even though I encourage the striking. It is important to note the difference between that and a 'ground and pound' game. The difference between a Jiu-jitsu fighter and a ground and pound style fighter is that the Jiu-jitsu fighter will pass the guard instead of staying inside their opponent's guard. Staying inside the guard increases your chances of being submitted. Passing the guard will give your opponent little to no chance of applying any kind of submission hold once you have passed his legs and established a top control position. A ground and pound fighter will usually stay inside his/her opponent's guard and punch (pound) their opponent into submission, there are a few problems with this strategy. It will give the player using the guard more opportunities to apply a submission hold. By staying inside the guard, you will constantly have to fight against your opponents legs and increased leverage from the back, hips, and legs combined. It will take a great deal of strength to over power an equally matched opponent this way, and using this kind of strength is not what Jiu-jitsu is all about.

The Guard passes in this section are intended for sport with a gi. In some cases the passes will work without a gi, in some cases they will not, but all of the passes in this chapter will help teach fundamental movements of guard passing that every good jiu-jitsu player must have.

Passing the guard to side control in sport Jiu-jitsu is worth three points. Once you are in the guard, pass it. Unless you are ahead on points and confident that your opponent can not submit you, you should pass the guard and make your three points.

Every 'solid' guard pass consists of four basic parts:

1. **Posture**. You must maintain a good posture. A good posture aids in the prevention of sweeps and submissions. There are a variety of ways to posture yourself properly and each one will be initially developed based on you opponents attack(s), then a matching pass will follow.

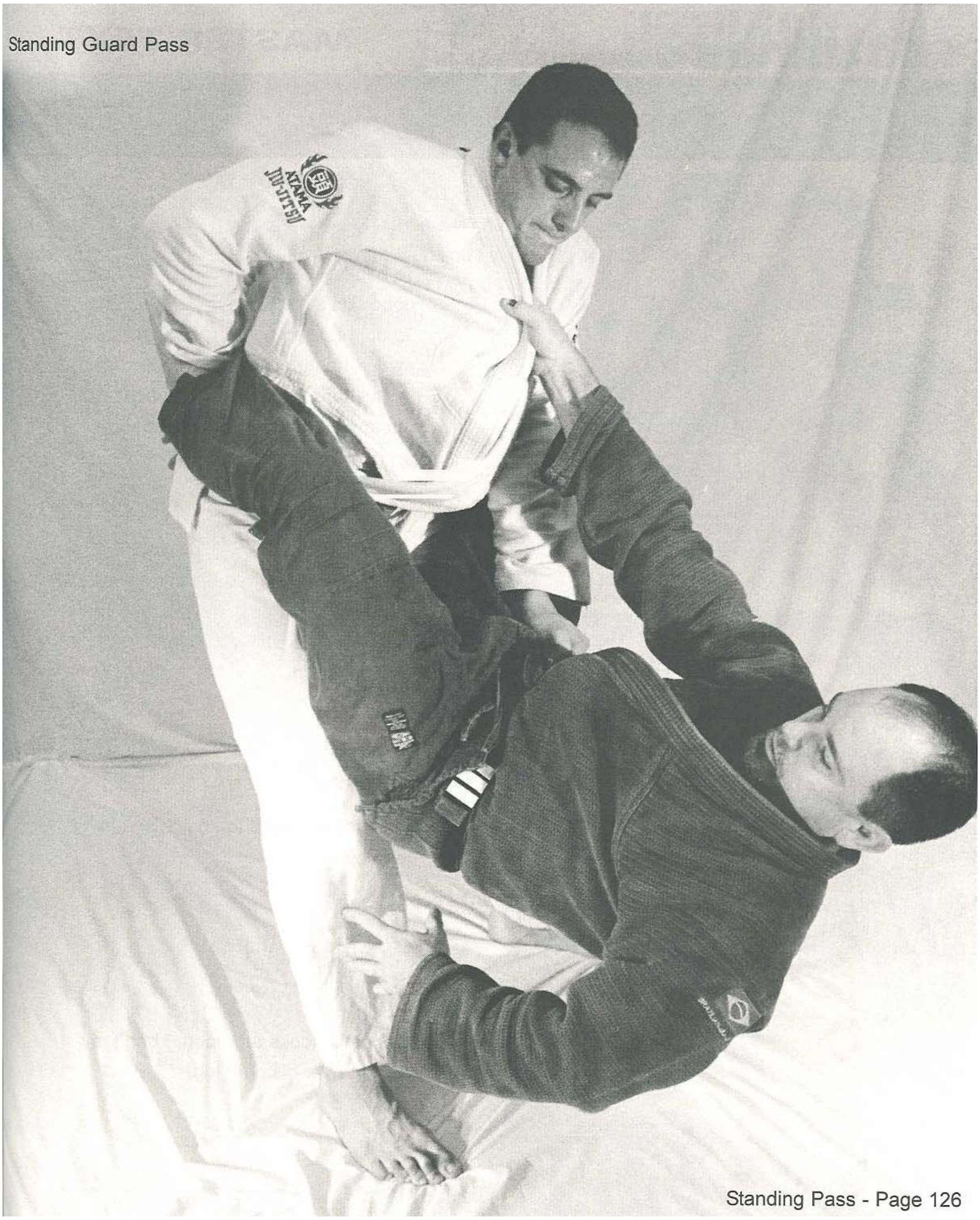
2. **Un-Cross the Ankles** (Break the Hooks). Once you have established your posture and can properly defend yourself from your opponent's guard attacks you must un-cross your opponent's ankles. In some cases they will not be "locked".

3. **Control the Hips**. Your opponent's hip movement from the guard will determine the effectiveness of their attack. You must control and decrease the mobility of your opponent's hips to make it hard for them to sweep, choke or armlock you.

4. **Pass the Legs**. Passing the Legs is the final part of any complete guard pass, you will not be awarded your three points.

A funny slang term I learned in Brazil for Passing the Guard is "**Passar o Carro**", which means to run him over, like you would with a car. Once someone passes the guard, to make fun of the guy who just got his guard passed (the guy on the bottom), you could say, "**alguem anotou o numero da placa?!**", which roughly translates to "did you get the license plate number?".

Standing Guard Pass



Standing Pass - Page 126



To begin this pass, I will trap my opponent's right arm under my body. To do this, I grab his right wrist with my left hand, post up on my leg, lifting his hips off the floor. I reach under his body with my right hand and grab his right hand with it.



Once I have secured his right hand under his body with my right, it will take away his ability to defend with that hand/arm.



use my left hand to push his right leg down.



Once his hooks are open, I bring my left leg over his right leg.



I then switch hands as shown, controlling his hand, still trapped under his body with my left hand.

I then use my right hand to push his left leg out of my way so I can remove my right leg and sit out.





Defense



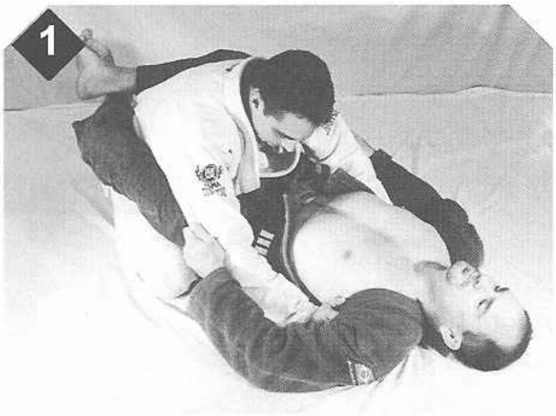
D1 - D3

To defend, as he grabs my hand, I push his face away and bring my leg high over his back.

Once I have enough space, I make the triangle with my legs (D 2) in front of his face with my legs. I pull my arm out and sit up to Omo Plata.







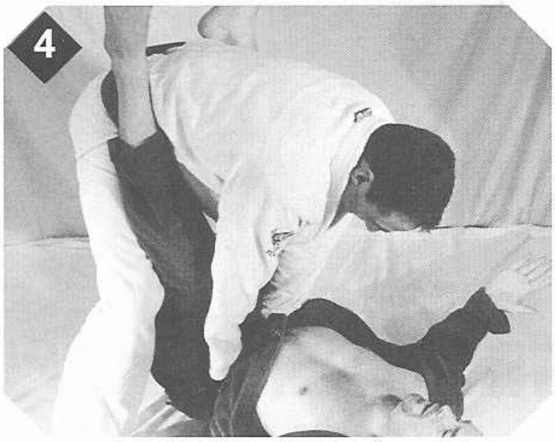
In this situation, I open my opponent's gi to avoid arm locks and chokes.



I then move my hands to his hips and begin to posture, pressing down on his hips.

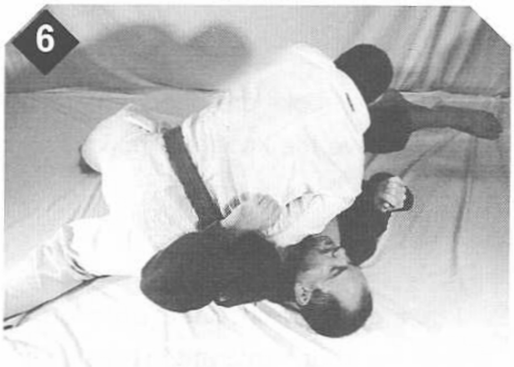


To break the hooks (uncross the ankles), I push down on his hips and at the same time jump to my feet.





Once I get to my feet, I bring my hand under his leg.



I stay very tight so he cannot get his left leg under my right leg.

I then drop my body to the floor with all my weight on his chest.



I then slide toward his head, keeping all my weight on his chest, flattening him out.





In this situation, I use the method of pushing down on his lower abdomen, making an "L" with my legs and sliding back to break the hooks.



Once the hooks are open, I hug his legs above the knee as shown.

I then grab my opponent's left leg with my right hand and his right leg with my left hand.



I bring the legs as close together as possible and move to a push up position.





I start to drive my head in his belly and move to the side.

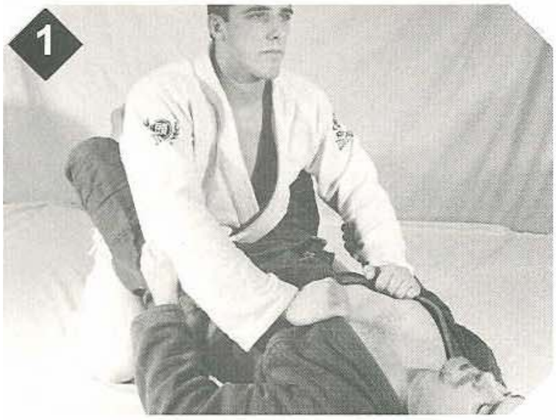


He pushes my face to begin to escape and I hop to the other side of his body ... landing in a side control position and fixing my grip on his gi.



As I come around to the side of his body, note how my right arm (fig. 7) continues to control my opponent's right leg. The reason for this is to prevent him from getting his guard back while I am trying to gain control.





Here, I am holding my partner's (bottom) gi with my palms down and fingers pointed in.



I then hop up to my feet simultaneously. I he pulls my ankles to sweep me backward, I pull up on his gi collars and throw my hips forward to defend the sweep and keep from falling back.

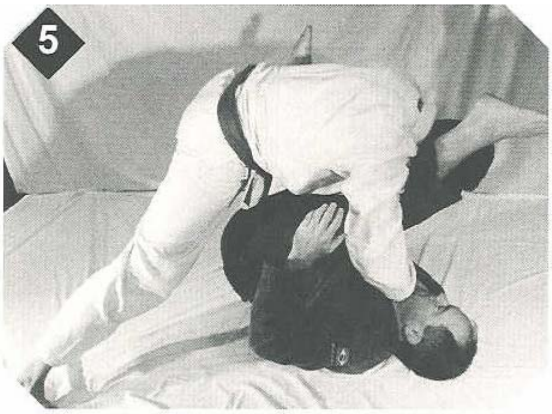
I use a combination of good posture and my back and leg muscles to lift him.



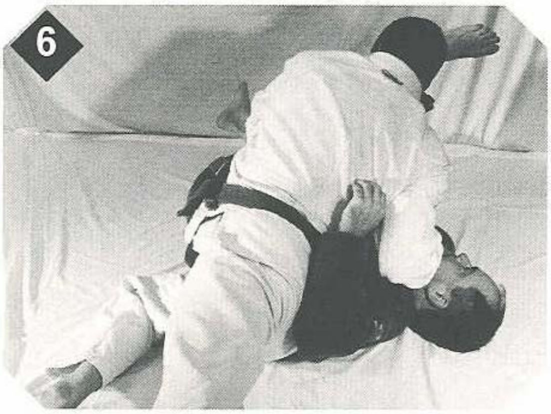
IMPORTANT!
Once I lift him up, I MUST press down on his hip to avoid armbars and chokes.



I then move one of my hands to break his hooks as shown. I keep pressing his hip down to avoid the triangle choke.



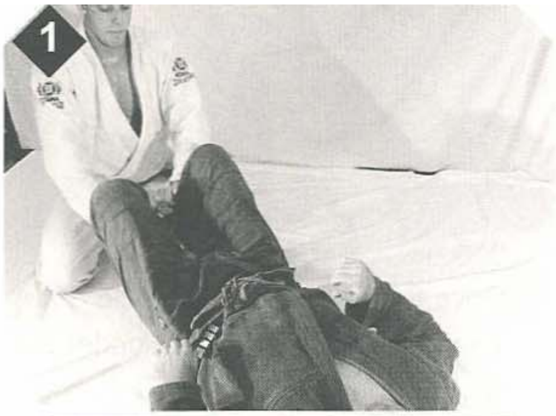
Once the ankles uncross, I go down with him, bringing my arm under his leg and to his collar.



I smash his leg to his face with my body weight and switch my base as shown (left leg over right, then back again) until I land in side control.



Toriada



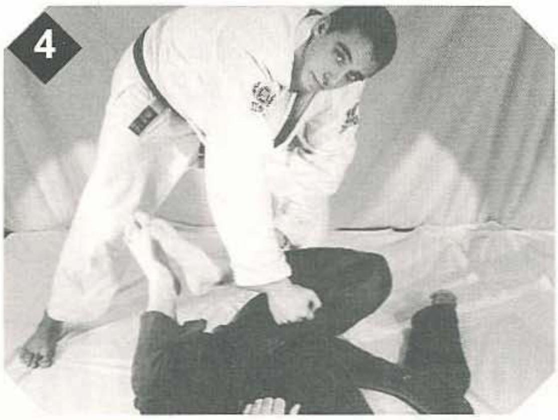
1&2 are the Toriar drill from a kneeling position - pull his feet to the floor and step up as shown.



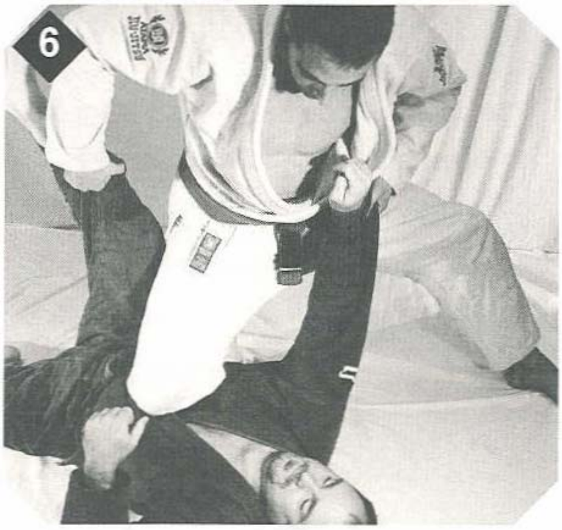
Now, starting at frame 3, try the drill for real, standing.



Push his knees toward him and switch your grip as shown. Move your right hand to his right leg.







Pass by his leg, pulling it past your body and step forward, moving to knee on belly.



Passando a Meia Guarda

When you have the gi to use, it is very important to open it.



My partner has me in his half guard, I open his left gi collar with my right hand as shown and feed it to my left hand.



I drive my shoulder into his face with all of my weight.



I push down his left leg with my right hand and drive my right knee to the floor.



If my ankle is trapped, I use my left foot to pry my opponent's leg off and land in the mount position.



During this process, it is important to remember to control my opponent's arms underneath both of his arm pits.



Using the same control same with the gi from the top, open it and feed it to your left hand, under his neck.



Press his leg down, but this time switch your base to face his legs.



As you do so, bring your left leg up so you are lying side by side with him, still holding the gi.



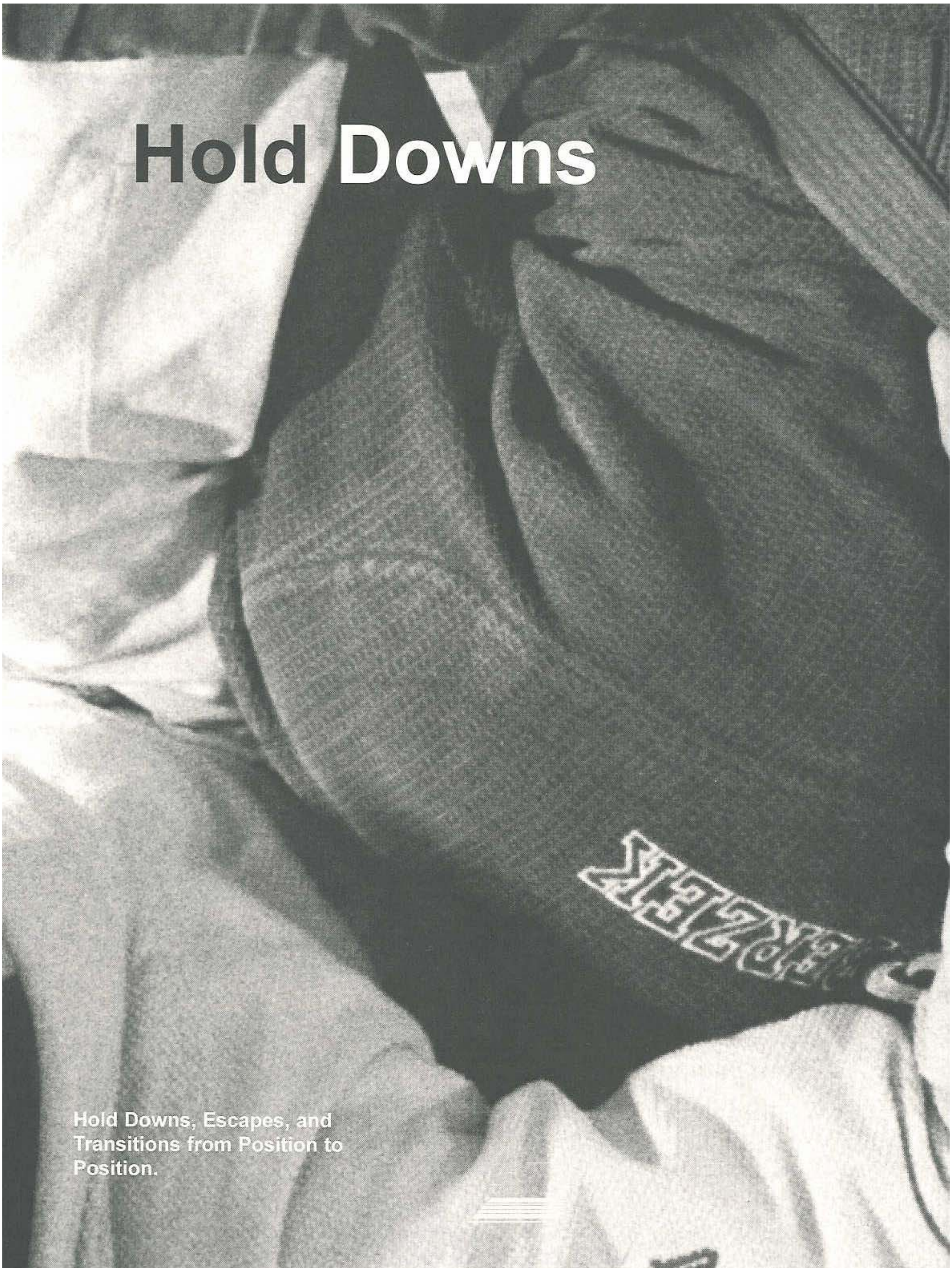
Pry his leg off with your right hand - push away. Keep the control of his gi collar with your left hand.



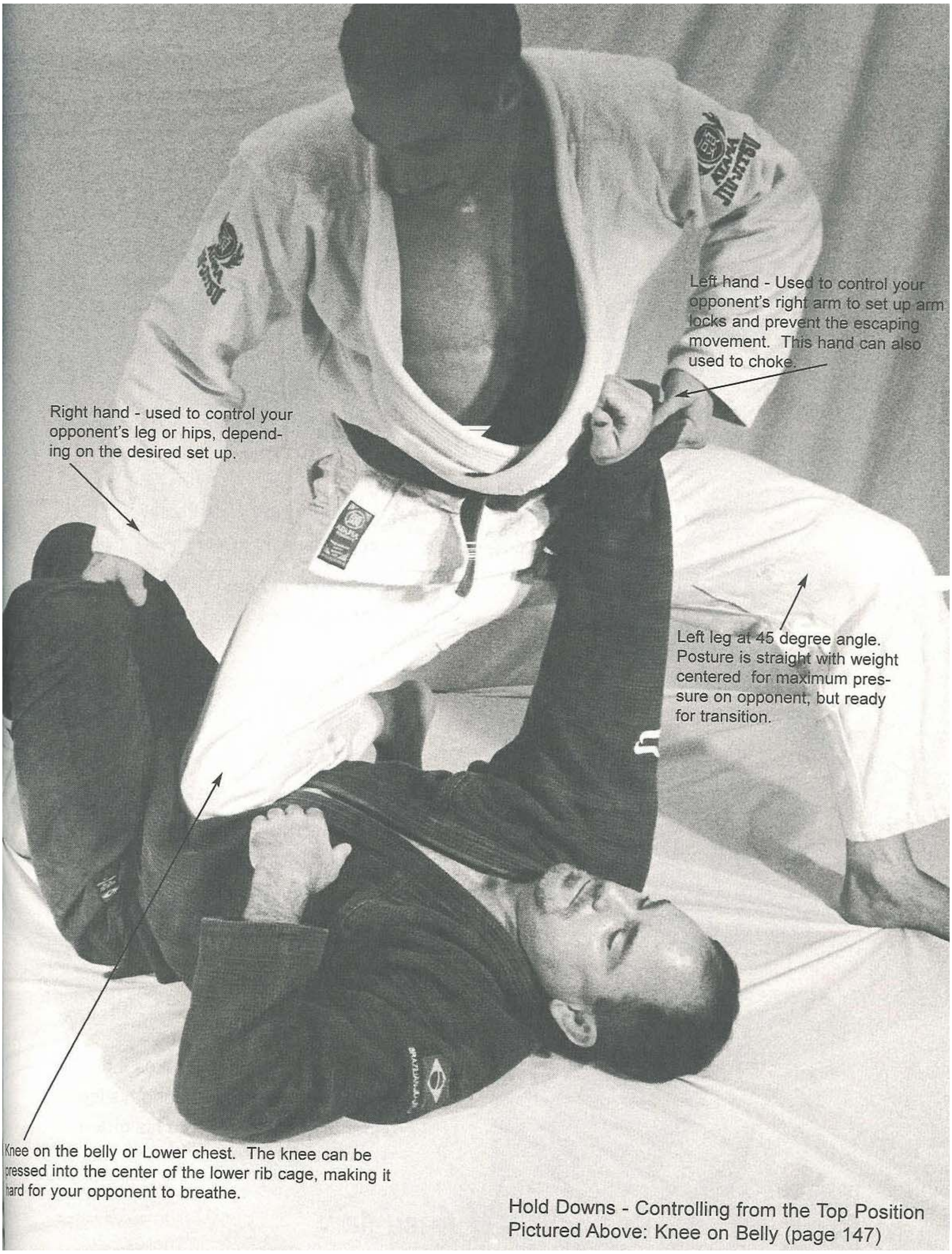


At this point, he may try to roll toward you - if he does, switch your base back and mount.

Hold Downs



Hold Downs, Escapes, and Transitions from Position to Position.



Hold Downs - Controlling from the Top Position
Pictured Above: Knee on Belly (page 147)



The next few frames demonstrate the use of the gi from side control to hold.



Open the gi and feed to the hand under the neck ...



Shoulder pressure makes my opponent (bottom) turn away so he cannot face me to escape.



Holding my opponent's pants as shown here in figure 4 makes it difficult for my opponent to bring his leg under my body and get to his guard.

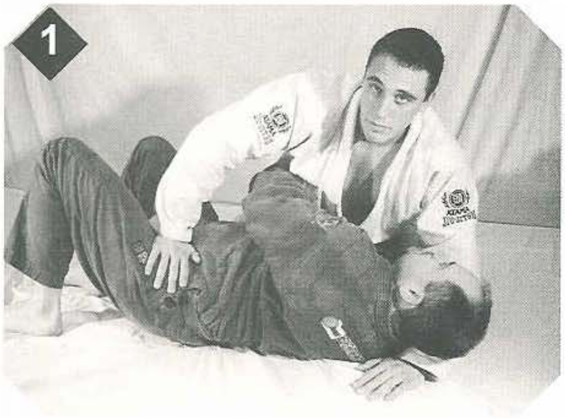




Since I am holding the pants, he cannot turn towards me and he turns away. This a risky escape because he is exposing his back, but if he reaches under with his left hand and immediately grabs my leg with it, it will work.



Notice how when he gets to his knees, he immediately grabs my legs and poses a threat.



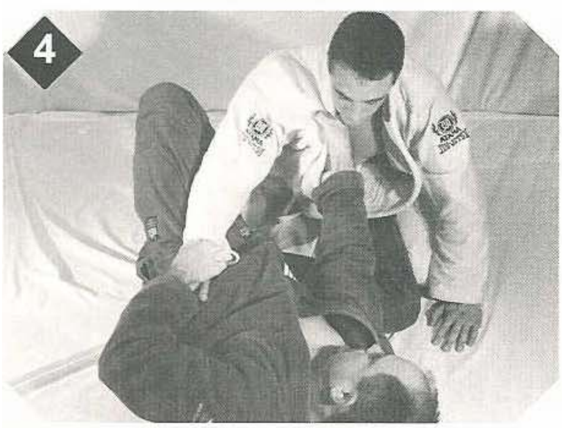
In this example, I leave too much space from the top to allow my partner to demonstrate the side control escape.



My partner moves his left hand under my right arm and places both hands on my hips.



My partner pushes on my hips with both hands and escapes his hips away from me.



He then slides his leg in between us until he has the space to get his guard back.





Here is the counter - as he slides his knee in, I hook it with my arm and switch my base.





If I control the collar as shown and hold the pants, it will be very hard for him to escape this way.



My partner (bottom) now makes some trouble for me and pushes my hip. **I continue to hold his collar and leg** (Fig 1).



I let go of the leg and sit through to a modified Kesa Gatame.



The Kesa Gatame is modified because the regular Kesa Gatame is held with my arm around his neck, which gives him a better chance to escape.



The actual term used to describe this Kesa Gatame - the form we will use in the majority of this book is **Kazure Kesa Gatame**.





To escape, my partner pushes my face and makes some space with his hips, using his escaping move. He brings his right elbow (not shown) to the floor and pushes on my hip.





My partner escapes his hips to the left, moving away from me. He escapes to his knees - like the warm ups section in the beginning of the book, until he has both knees on the floor.

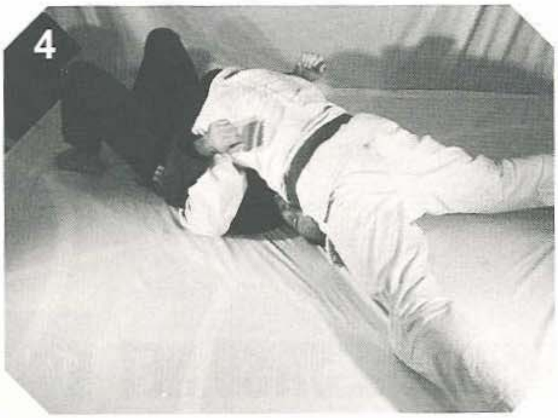


Moving right along in sequence, as he pushes on my hip to make the escape, I switch my base to belly-down and grab his gi as shown.





I grip tightly under his arm and reach for his belt or pants.



I then drop my hips to the floor.

In Judo terms, this is **Kami Shiho Gatame**





I made space to show how my partner should push my hips and extend his arms, locking his elbows out. When enough space is created, he rolls over his shoulder ...



...and he takes my back.



As my partner pushes my hips away, I keep my hips low and while still grabbing his pants, I switch my base to face his legs.



I continue to control my partner's hips by grabbing the pants as shown.



I lean back and make pressure on my partner's face.



Now I am in a reverse scarf hold (figure 4).



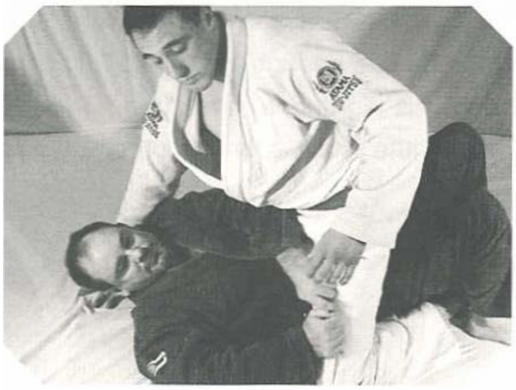


Once I have reverse Kesa Gatame, I pull his foot toward me, making pressure on his knee.





As I let go of the leg, my partner will naturally be kicking away. I now have the space I need to pull my left foot over and mount.



Mount Position - Details:

The key to holding the mount position is mobility, you cannot simply squeeze your knees together and hold your opponent. This kind of 'stiffness' will certainly result in a reversal. Instead, you must use your legs on your opponent like bicycle brakes on a tire. Be ready to make the transitions quickly if need be. You may also lower your hips and grapevine his legs for a different control.



Here my partner (bottom) is using his escaping movement to escape the mount position.

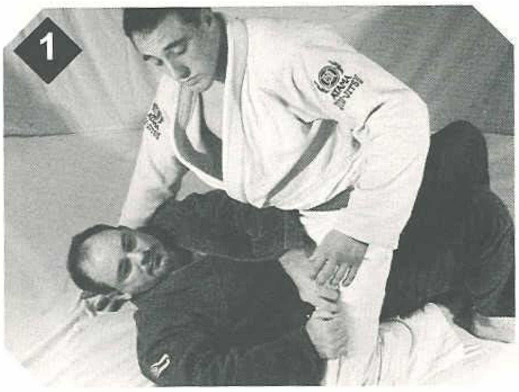


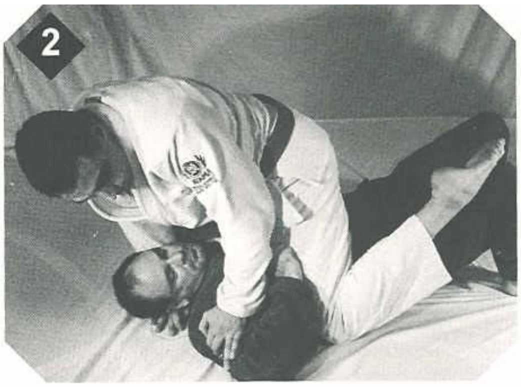
in this example, he pushes on my left leg with his right hand and escapes his hips, causing my legs to spread open.



Once he has enough space, he brings his leg under mine, then repeats the process on the other side.







As he pushes on my left leg to escape, I move my left shin over his belly as shown and shift my weight.

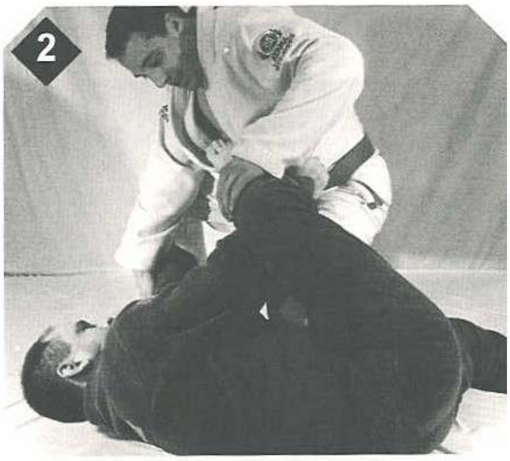




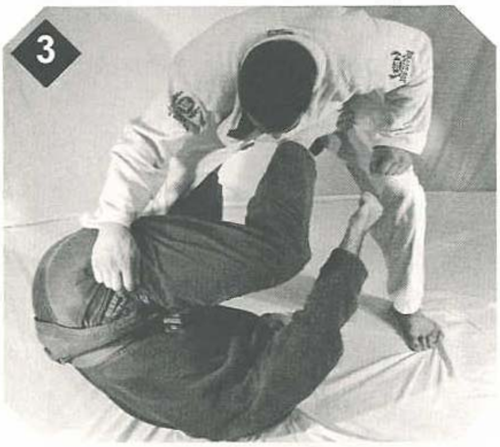
I then adjust my legs, basing out properly and move to the knee on belly.

Knee on Belly is "Joelho na Barriga" in Portuguese.





My partner holds my hip with his right hand and my right knee with his left. He then brings his right leg over and places it in front of my body.





He will then roll to his left, over his shoulders until he ends up facing me again in his open guard.





Once again, I will stress the importance of opening the gi and using it when you have it. In this situation, I open my opponent's gi and 'feed' it from my right hand to my left under his left armpit.



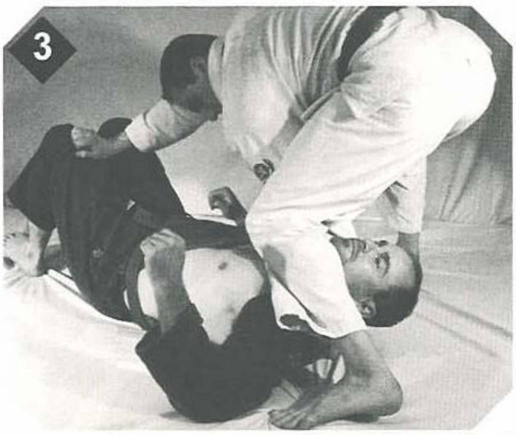


I secure the left collar of his gi with my left hand. I must make sure that my left arm is under his neck and my elbow is close to his shoulder.





This is a choke my teacher, Fernando showed to me that works very nicely after opening the gi collar. Once I get the collar set up, I move my body toward his head to make it easier to bring my leg over, on the left side of his face. This is the trickiest part of this move, where the most space is created, it will take practice to do it smoothly.





Once I get my foot to the left side of his face, I twist my body in the other direction and pull up on his collar from the other side of his neck. It will help secure your opponent if you hold his leg as shown. To finish, press your upper shin into his neck and pull up on the collar.

The term for Chokes in general is "**Estrangular**" in Portuguese.





In this situation, for whatever reason, I cannot open the collar on the opposite (left) side. I feed my opponent's right collar with my right hand to my left hand as shown. I then hook my right arm under his right arm.



To finish the choke, I pull up on the collar with my left hand and slide down the back of his neck to my left wrist with my right.



In this situation, I use the same setup as the previous choke.



I feed the collar to my left hand, under his neck.

The difference here is that I am very low to the ground.



Once I am ready, I place my right arm under his armpit and make room for my right leg to come through (sit through) to a modified kesa gatame.

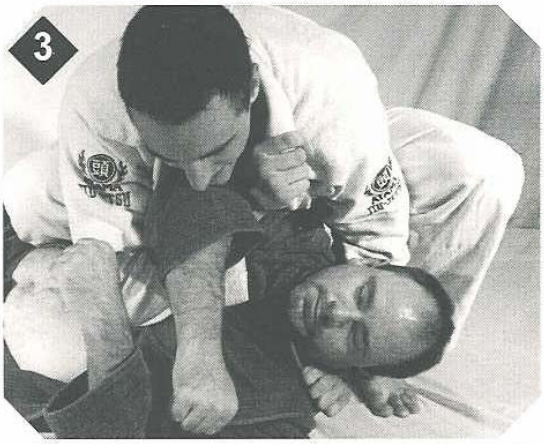


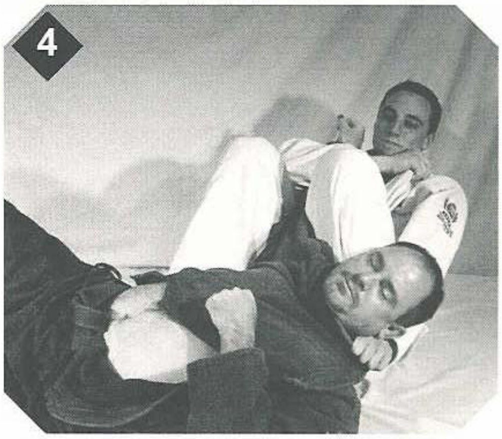
To finish the choke, I press my right knee into the side of his neck and pull the collar toward me with my left hand.





Here, I am using the same set up as the last page, but I hook his arm with my right as shown.





I move my right knee to his belly and stay very low. I move my shin to the inside of my left arm. When I am ready, I squeeze my knees together, sit back and pull the gi toward me to complete the choke and armbar.



In this situation, my right arm wraps around my opponents right shoulder as shown and grabs the collar.



With my left hand, I grab his collar with my palm up and thumb inside, just behind his neck.

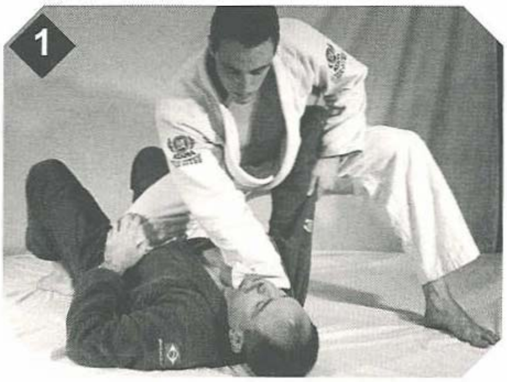


It is important that I make a tight fist with both hands.



To finish the choke, I rotate my left arm around to the front of his neck and press down with my weight as I pull to the right with my right hand.

Rotating the arm around the neck con't...





This is a set up from knee on belly. My right hand enters his collar as shown, four fingers inside with my thumb behind his left ear. My left hand grips his collar the same way as the previous choke and rotates around the same way.





I rotate my left arm around to the front of his neck as shown and to finish, I bring my elbows down. You can sometimes slide your right knee to his left side and secure the mount for better position.



From **knee on belly**, my opponent (bottom) makes the mistake of putting his left hand on my knee.

I hook under his left arm with my right arm as shown.



I then grab his belt or pants with my left hand as shown.



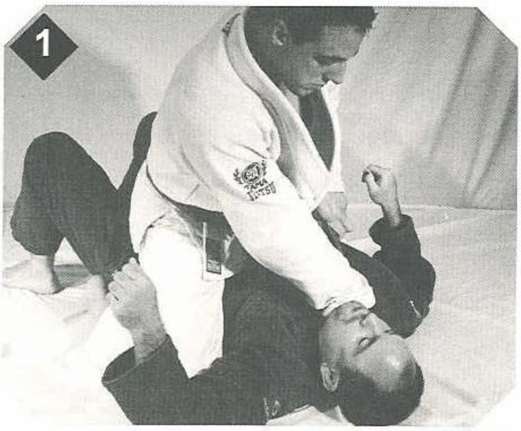
I spin around him, brining my left shin to his left side with my butt low.

To finish, I sit down and lay back, making sure his thumb is pointed up and my knees are squeezing his arm tight.



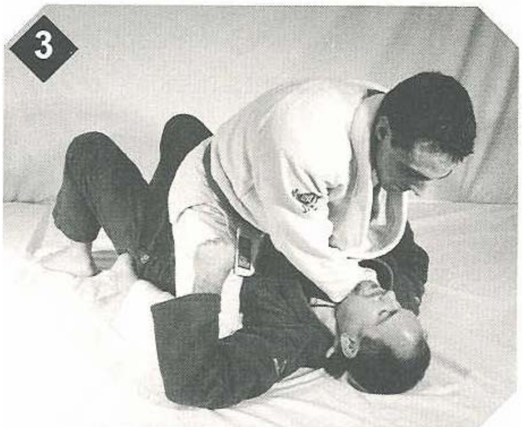
It is important to continue grabbing the belt if you do not have your left leg over his belly or he will roll out and escape.

This arm lock is called **Juji Gatame** in Japanese.





This is a simple 'scissor' choke with the gi. Left hand in, four fingers inside. I use my left arm to lift his chin and make it easier for me to get my right hand in under the left, four fingers inside.





Both hands should grab the collar deep behind his ears. I make tight fists and pull my elbows toward me. For balance, I drop my head to the floor.



I set up the same choke as I did on the last page, but here my opponent blocks one side with his hand.



I open my gi as shown and drop it over his right shoulder.



I move my right hand from his collar to my own gi and wrap it around the back of my opponent's neck.

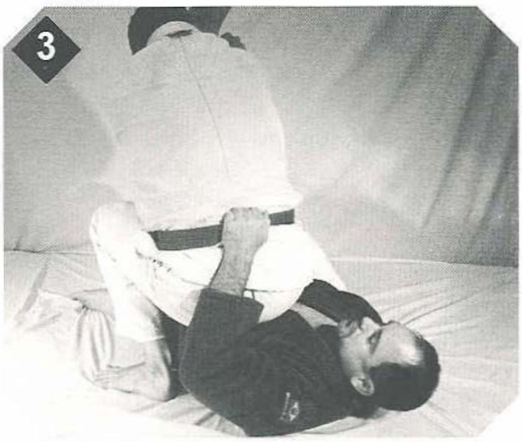


I then push my left hand down the front of his neck as shown and pull up on collar with my right to complete the choke.



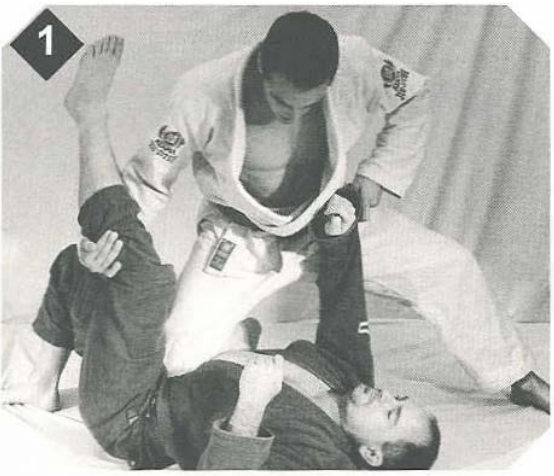


From knee on belly, I move to grab the outside leg. Once I begin my move, I hug his knee and get my body close to it as shown. As I spin around I keep my weight low.



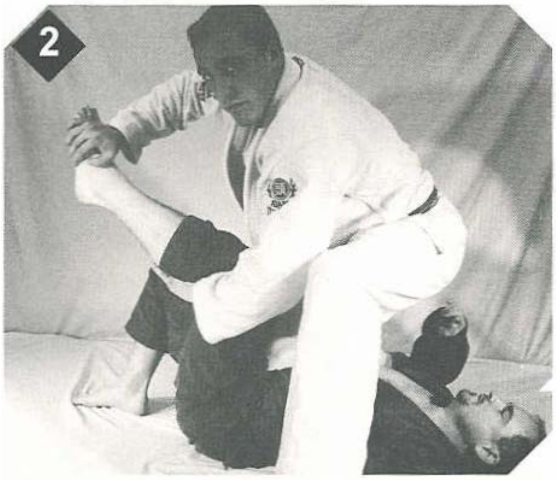


Once I land, I make sure his knee is facing my belly and his toes are pointing toward my face. I stretch his legs out with mine and squeeze my knees together around his leg. To finish the lock, I extend my hips forward and pull on his ankle.



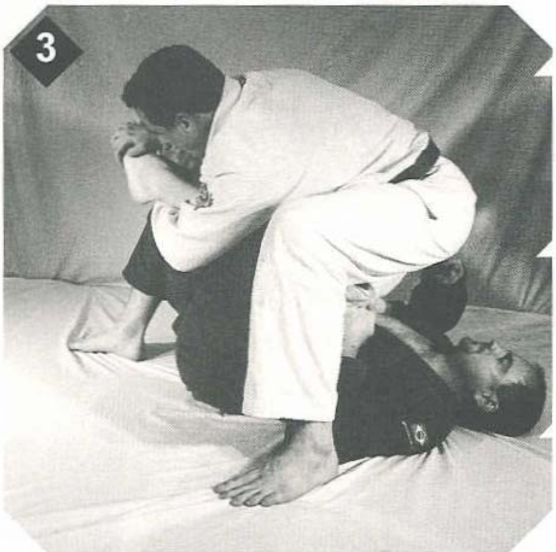
Chave de Pe
Foot Lock

The set up for this situation is almost identical, but when I spin around, I catch his foot instead.

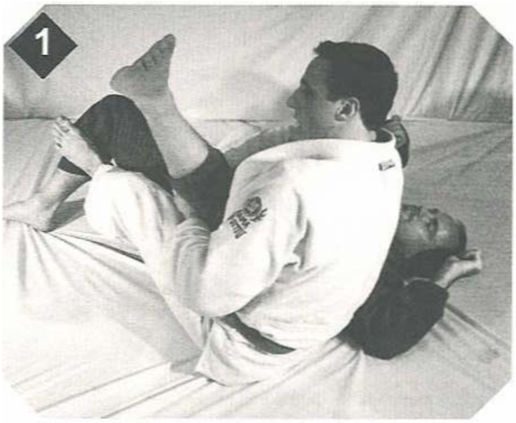


My left hand goes under my opponent's leg as shown and my right secures the top of his foot.

I continue until my left hand reaches my right wrist.



To finish, I make a downward pressure on his foot with my right hand and stabilize his ankle with my left hand.





This is a follow up to the knee bar or ankle lock. For whatever reason, there was more of a struggle that I had expected and my opponent bent his leg to escape my attack.

I keep my arm hooked under his ıeg behind his knee and move my right leg over the front of his ankle.



To finish, I make the triangle with my legs, pressing his foot down and I keep my arms wedged behind his knee.



Here, I will begin the taking the back section with a way to get it from top or side control.

Remember, in sport, you only get the four points for taking his back if your hooks are in (your legs over the front of his) and your ankles should not be crossed.



Here, I am in North South position and I have both collars secured under his armpits.

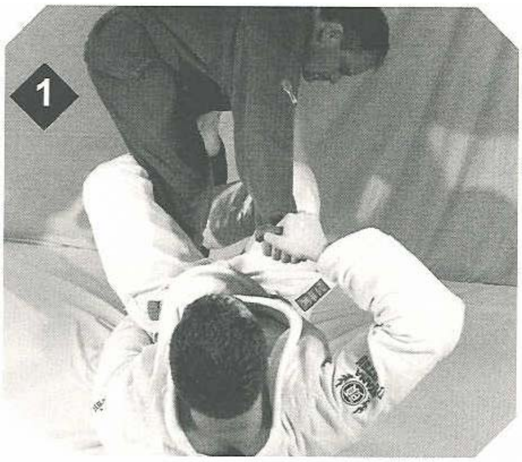


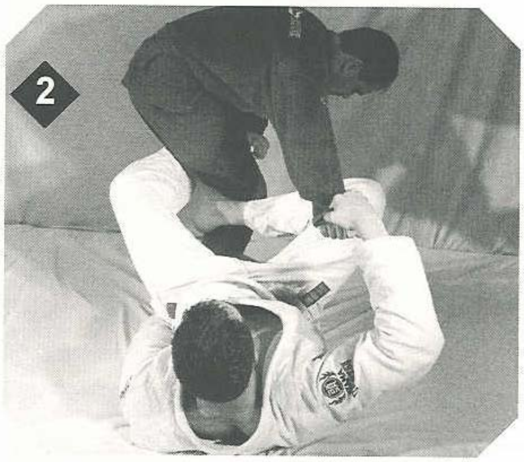
I lift him up on to my lap to make a little space for my next move.

I then sit back so I can throw one hook over first, then the other while maintaining collar control as shown.



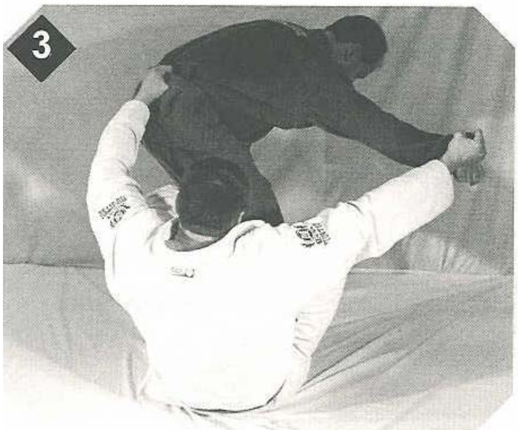
Taking the Back
In Sport Jiu-jitsu, this is worth 4 points and is a great place to finish your opponent from.

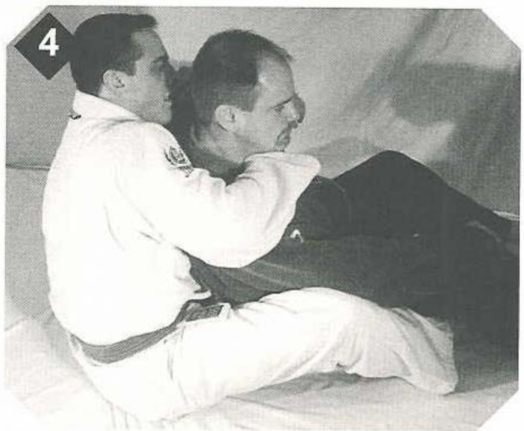




This next method of taking the back is from the open guard. This form is called DeLaRiva Guard, named after a Carlson Gracie Black Belt, Ricardo DeLaRiva who invented it. I have heard this guard called the scorpion guard as well, but not as commonly.

Here I control his hand and ankle with my hands as shown. I move my right hook behind his leg.





My left hand moves from his ankle to his belt. I kick out from behind his legs and pull down on his belt.



Here, I am using my open guard as I spin under my opponent as shown.



First my right leg goes under the inside of his left leg, knee first. My right arm should be hooking under his left leg. I then kick out and make some space, then my left arm will move under his leg as well, spinning my body to the right.

My right leg will then go under my opponent's body the same way.



*** Knee bar warning!**

Be careful as you come through, many people see this as a good opportunity to get you in a knee bar or foot lock as you come through. Be sure to keep your legs tight and low.



Once I get behind him, the move is identical to the previous movement.





From the top control, I grab his collar with my arm over his back. I then switch my base and pull him onto me.

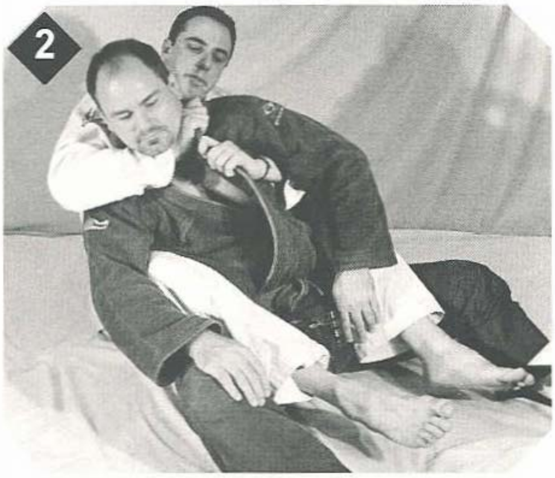




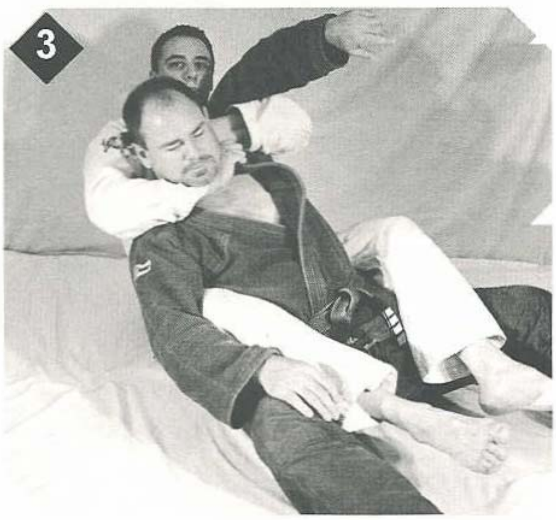
Rolling him onto me will give me the space I need to secure my hooks (ankles) over his legs.



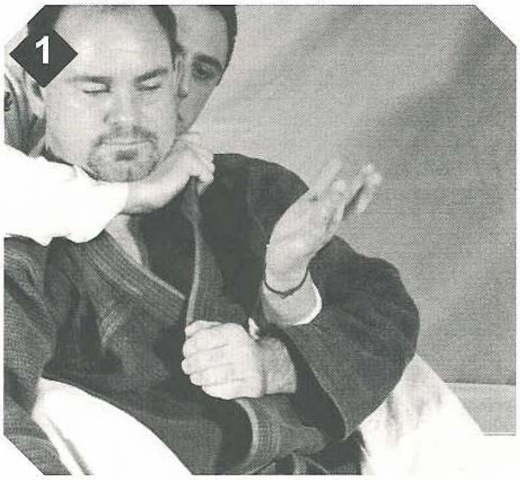
Once I have my opponent's back, I have a few ways to use the collar and choke.

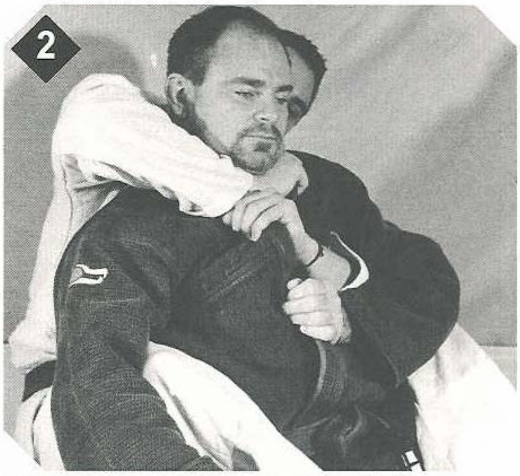


This first one is known as Kata ha Jime in Japanese. I slide my hand down behind his ear and feed the collar to that hand, grabbing deep in his collar and cutting off the slack.

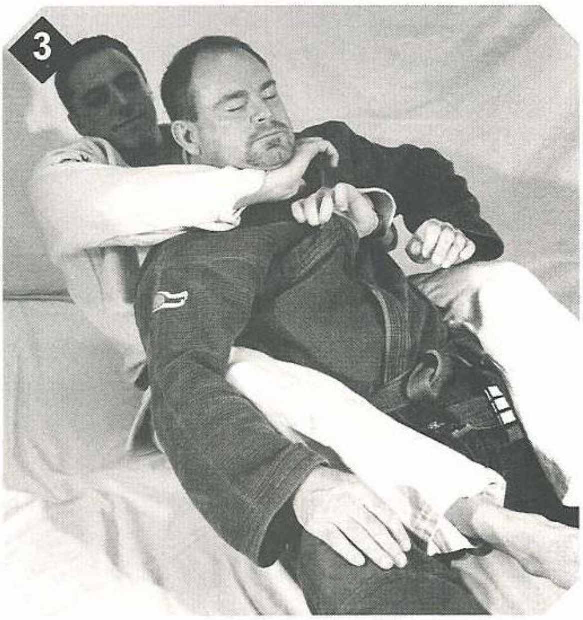


Once I have the collar pulled tight, I put the other hand behind his head, pull to the right with my right hand and push down and to the right with my right.





In this situation, he pulls his left elbow down to trap my left arm and avoid the choke. I then grab the opposite collar with my left hand.



I make a move like I'm wringing out a towel with my hands, pointing my pinkies up and stretching my arms out.

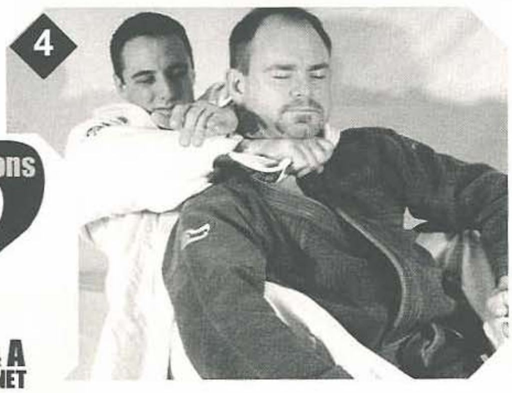


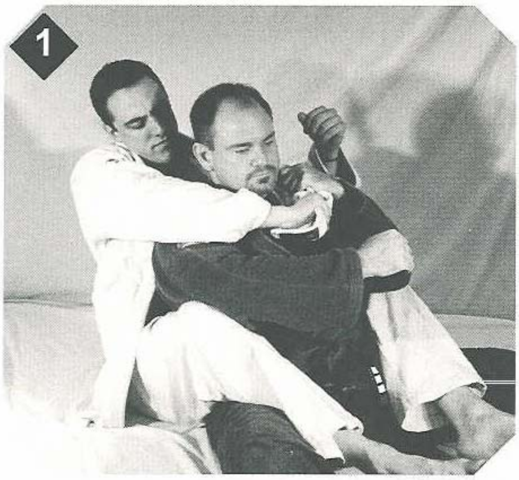
Here, my hand is pulled away, I then pull my own gi out and feed it out my right hand in place of his collar.

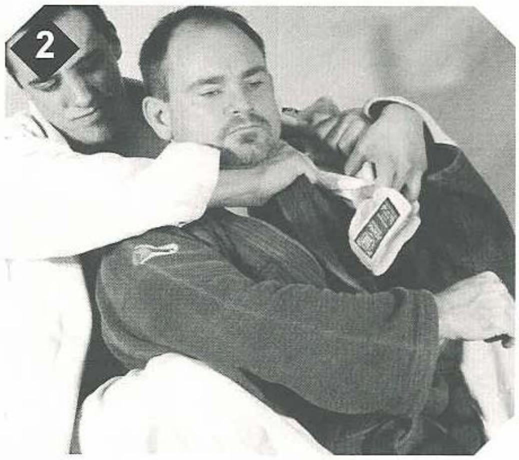




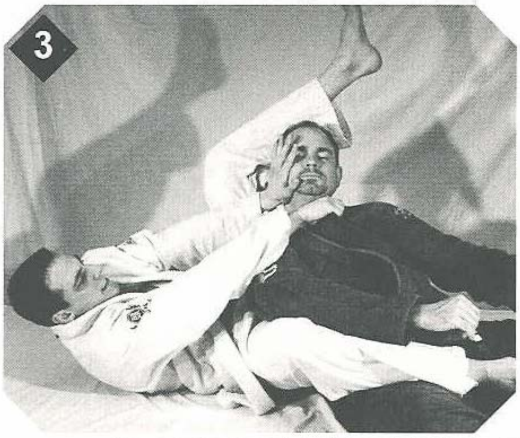
Once I have the collar where I want it, I put my other hand behind his neck and push-pull.







Here, he pulls my collar away, so I grab back to his collar ...





I remove my hook and bring my leg over his face as shown. I kick down with my leg and pull toward me with the collar.



Although the previous choke is devastating, he doesn't tap in this situation ...

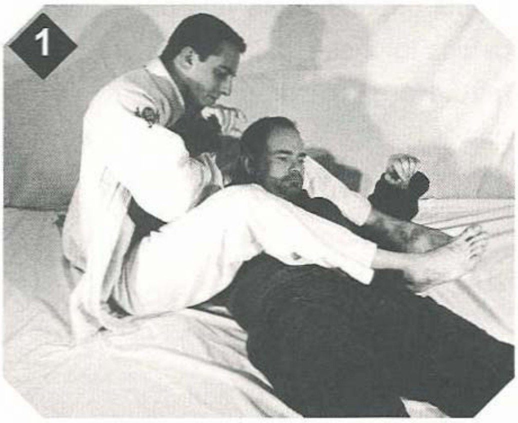


I move from the collar to the arm.

I put both legs over and squeeze my knees together tight.



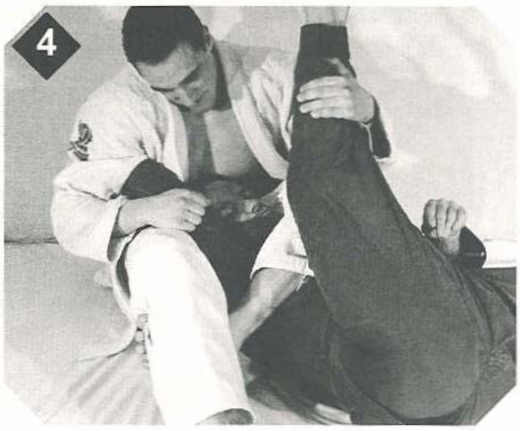
I hug his arms tightly, keeping my chest close to his arm, make sure his thumb is pointed up and extend my hips to make the armbar.





Somehow, he bends his arm and struggles out. I let the back of his head up on my left leg, putting my left leg under his head. I pivot around to the top by pushing with my right foot off his right hip. I start to bring my leg over his neck.





I make the triangle with my legs and squeeze. If he doesn't tap, I can grab his leg and pull it toward me, this will increase the pressure of the choke and create an uncomfortable stretch on your opponent's leg, depending on his flexibility.



If your opponent has your back and begins to choke, pull his arm down hard. Here, my opponent has my back. I grab his right arm with both hands.



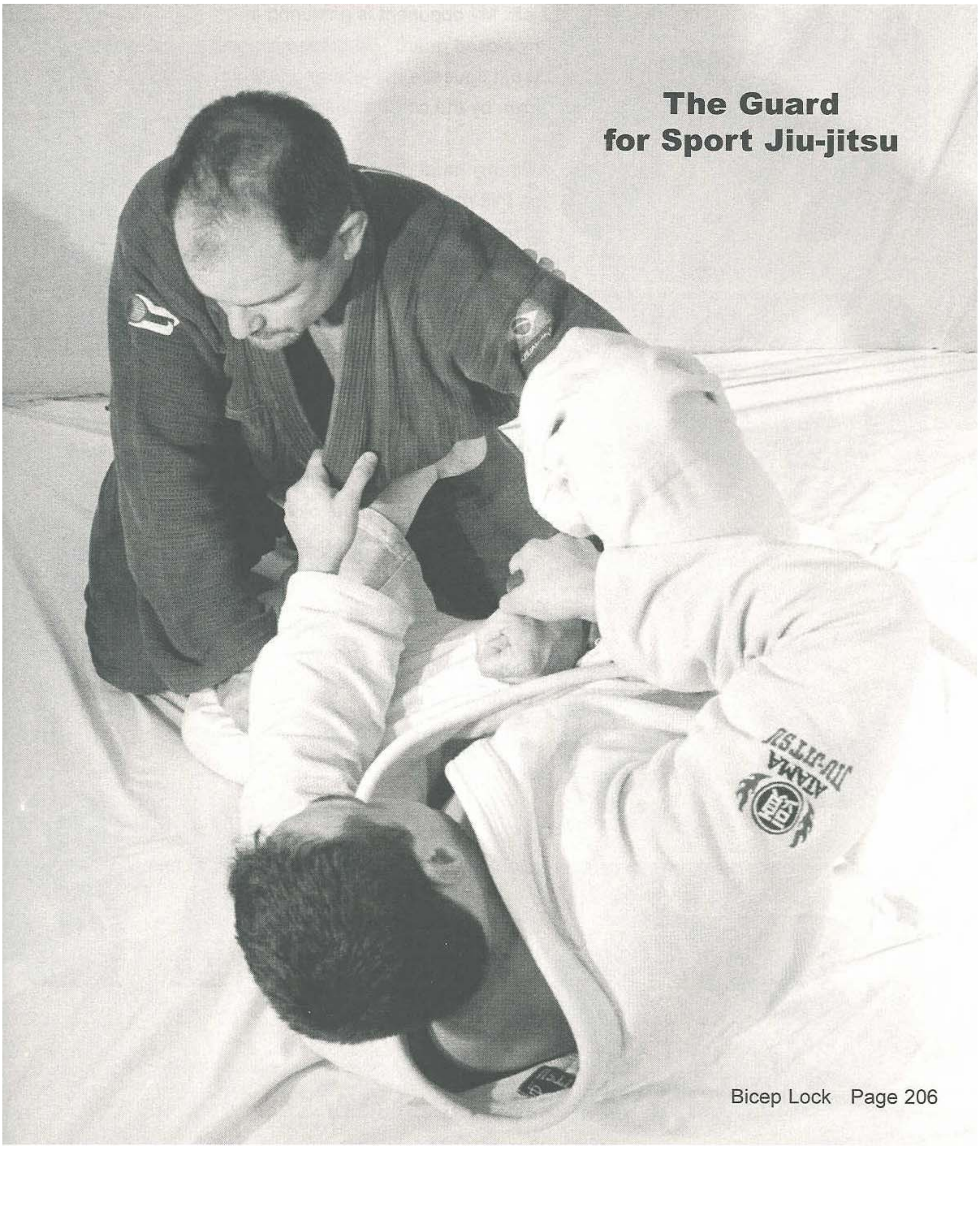
On that side, I bridge and start to move in the direction of the arm I am grabbing.



I slide myself to the side, sitting on his leg.



When I am almost out, I switch my base and pass the leg to end up in side control.



The Guard for Sport Jiu-jitsu

Bicep Lock Page 206









Left: My opponent is posturing in my closed guard. To break his posture, I squeeze my legs and pull him down by the collar simultaneously.

With my hand deep in his collar, I lift my right elbow up to lift his chin and feed the left hand under his chin to the opposite collar.



To choke I bring my elbows to the floor and make tight fists.

Right D1 -D3: To escape, I must notice one hand in my collar and put the hand on the bicep of the other arm so my opponent cannot complete the choke.



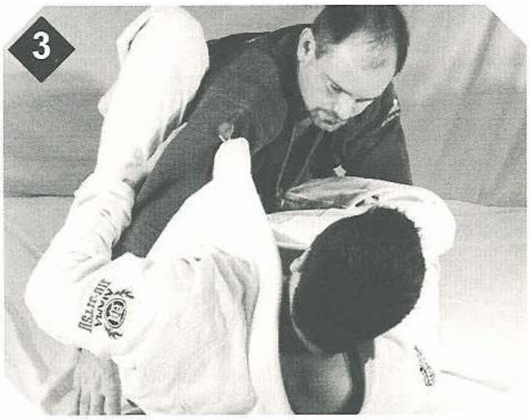
I then roll my head under his arm until I am out.







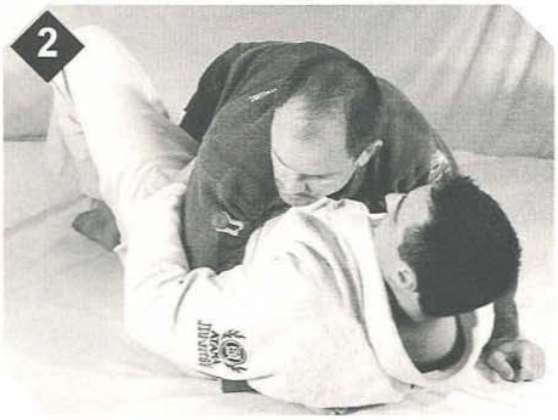
Half guard is any time from the bottom where I have one of his legs trapped with both of mine. In this case my opponent (top) is in my half guard. From half guard, I usually prefer to get back to my full guard so I have the control of both legs. I make sure I have control UNDER his right arm. I then use my escaping move until I am out.



When I get enough space, I put my right foot on his hip and begin to attack.



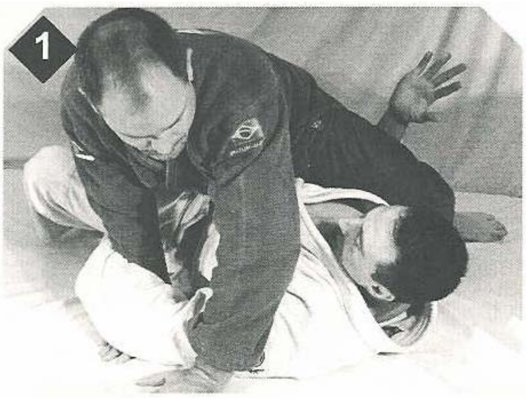
In this situation, I block off my opponent's entire right side with my left. My left arm traps his right arm. My legs wrap around his right leg.





I get directly under my opponent, grab his leg with my right arm and roll to the left.







This situation is similar to the last, but I do not have my arm under his. It is best done when he makes too much space. I hook my arm under his leg and pull his right arm toward me.

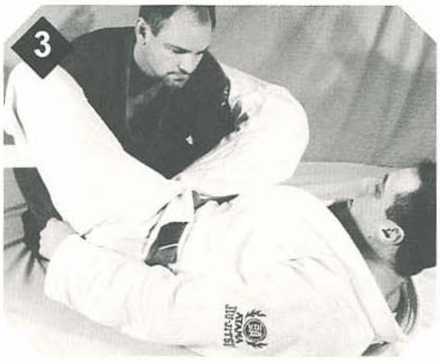




As he falls to his side, I come out the 'back door' to his side as shown.









In this situation, I offer one practical application for the Spider Guard.
Here my partner grabs me with both arms under my legs.

To defend and get my guard back, I push his face and rotate my foot in front of his face to the front of his bicep.

I repeat the process on the other side and put the right foot on his hip.

I then hold his collar and arm on one side. →

Right

Be careful when you put your foot in someone's arm like this, he will be tempted to go for the ankle lock. That is why it is very important to hold his collar and keep everything tight.

Watch out for the ankle lock!













This is the bicep crush and is unique to the spider guard. I keep going where I left off on the previous page, but now I move my right shin across his belly and my right arm under his tricep/armpit.





I pass my leg through and make the triangle. To finish, I pull down on his upper tricep, move my left knee toward the floor and lift my hips.



In this situation, I try to set up the bicep lock, but my opponent is smart and will not let me continue through, nor will he pass my guard. My right shin is stuck across his belly.



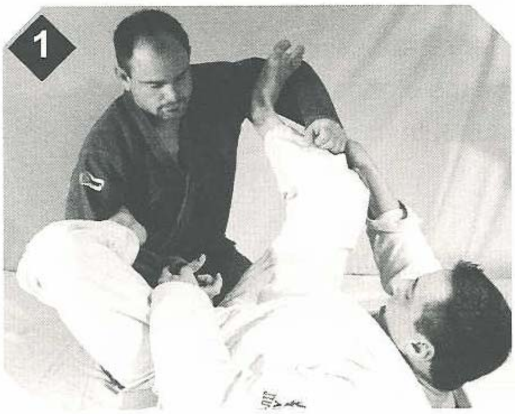
I hook my right arm under his left leg , brining my head close to his knee.

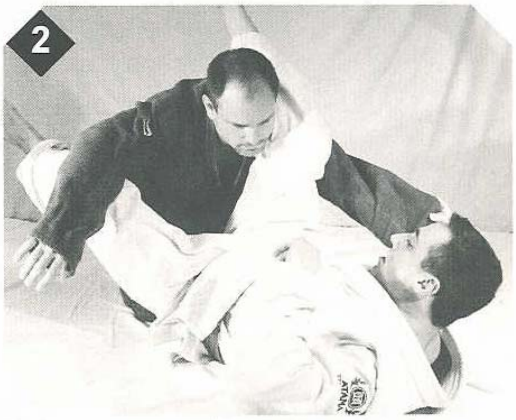


I pull him down and to my left with my left leg as I lift his left leg with my right arm and roll to my left side and sit up slightly.



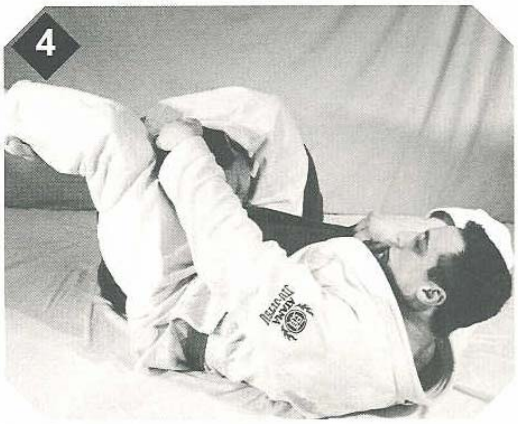
I fix my base as he goes over to knee on belly.





In this situation, I am using my spider guard. I move my right foot from his hip to his bicep. I kick my leg out and pull his arm, bringing my leg over his shoulder. At the same time, I push my left leg under his .mpit and release of his hand.





I re-grab his hand with my right, or feed the hand from left to right so it is across his neck. I use this momentum to pivot myself at a 90 degree angle. I lock my right leg down over the base of his skull. To finish, I make the triangle (figure 4) with my legs, my left leg becomes a lever, pushing my right leg down over his neck. I pull down on his head and lift my hips, at the same time, I squeeze my legs together to finish the choke. This move in Judo is called **Sankaku Jime**.



Here, I am using the spider guard on the other side, hooking his left arm with my right foot/leg.

To set up Omo Plata, I move my left hand from his collar to his left sleeve.



I then post out with my left hand and make enough space to roll.

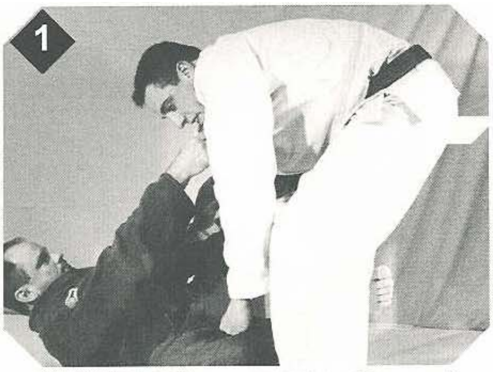


I roll over my shoulder, parallel to him.

As I roll through, I kick my leg up under his armpit.
When I roll through, I bring my knee to the floor, securing his arm as shown.

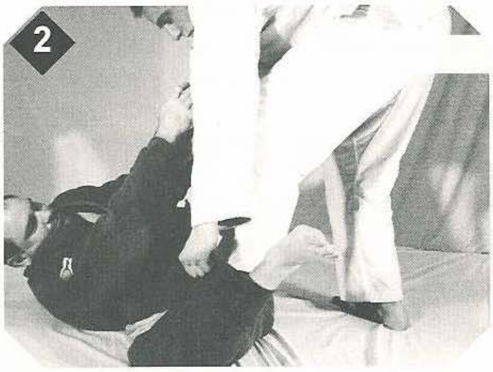


To finish, I sit up toward his head.



Here, I am standing in my partner's spider guard.

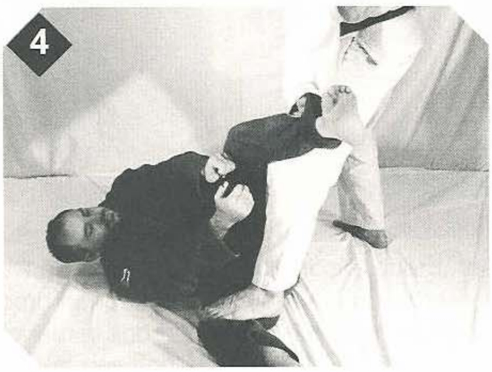
First, because of the previous set ups, I have to control the opposite leg.



I do so by stepping on it as shown.



Once I secure that leg, I use my posture to stand up straight and pull my arm out.



Once my arm is out, I will grab the leg that was wrapped around my arm (his left and pull it to the side.)

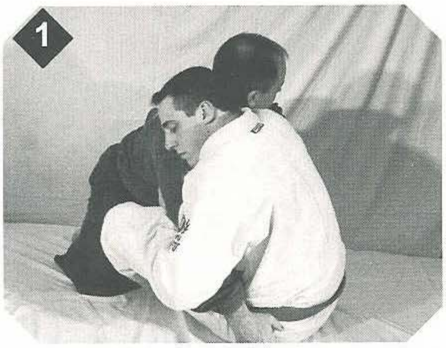


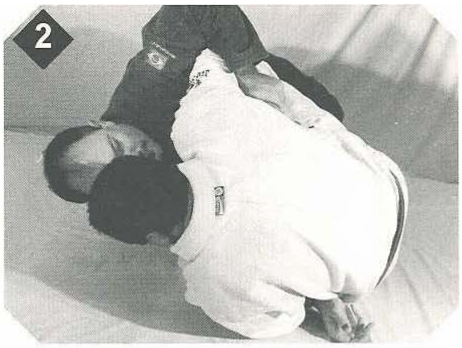




I continue pulling his leg to the side until I can come around to his side and establish a position of control.

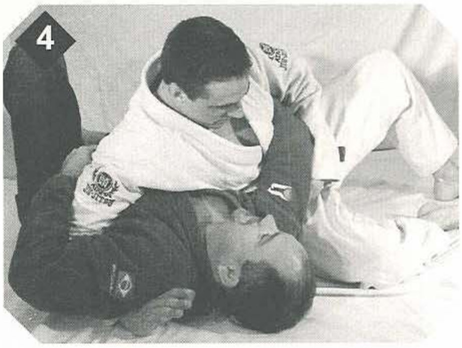
Sport Jiu-jitsu Using the Guard — Guarda Gancho(Hooks Guard, Butterfly Guard) Sweep





This next type of open guard is known here in the U.S. as the Butterfly guard. In Brazil this is the 'hooks' (**Gancho** [illegible]. With both hooks (feet) under my partner's legs, my knees pointed out, I control under one of my opponent's arms and over the other. On the side I am over, I lay down.





To sweep him over, I kick my right leg up and switch my base to a top control position.

Defense - Push Knees together, Mount

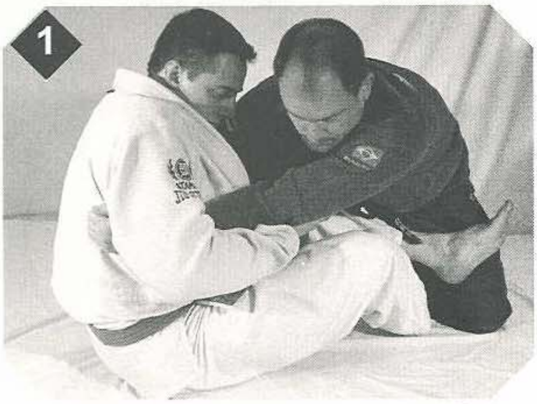






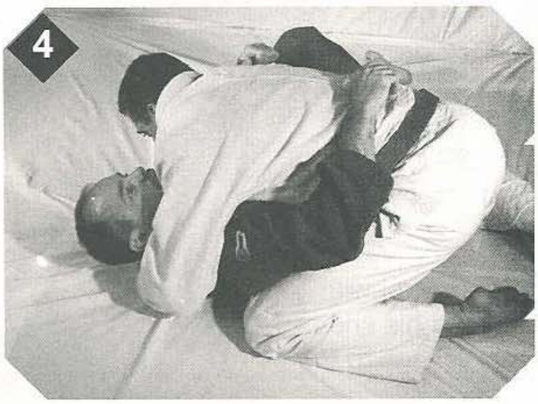


When someone has the hooks guard, try to get the control with both hands under his arms. From there, you can press his knees together and his feet to the floor, hoping right over his legs to the mount position.











The above picture is the view from the right side of my partner's body.

This guard is called DeLaRiva Guard, named after Ricardo Delariva.

My left leg is under his as shown.

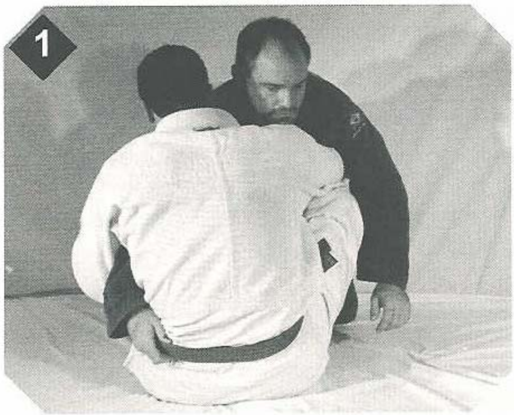
I secure his arm on his left side so he cannot base out when I sweep.

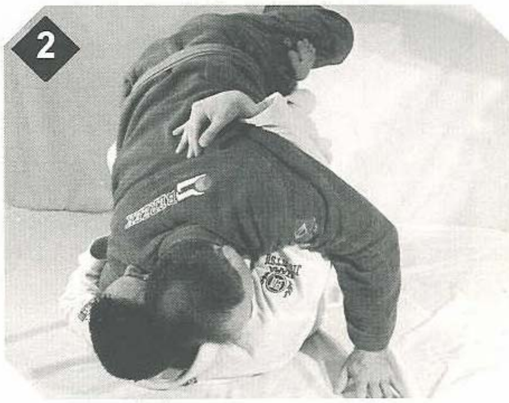
My right hook is under my own leg and under his, making a 'scissor' around his left leg with my feet.

When I have my position tight, I roll to my right side.

My left shin then drives over the outside of his right leg and I switch my base, rolling right over him.

I then slide down and land in a side control position.





In this situation, I am using DeLaRiva guard again, but this time I will hold over his other (right) arm with my left and roll on my left side.





I continue rolling until I land in a top control position. Figure 3 - I slide the outside of my right leg over his left to pass his guard and get to my side.



In this situation, I am in my partner's guard, he has DeLaRiva and his left leg is hooked under my right.



To begin the pass, I move my right arm under his left armpit.

I use my left hand to push his right leg between mine.

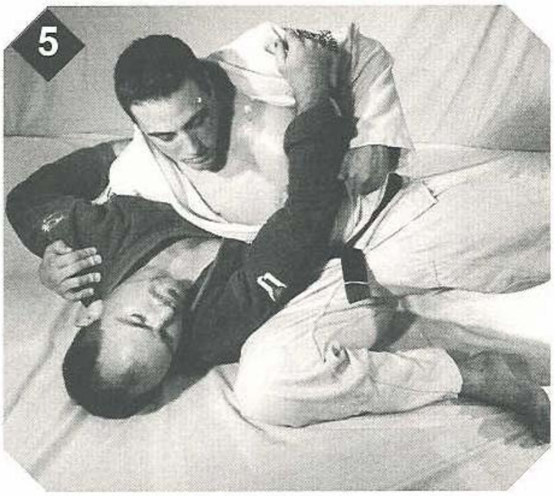


I drop my right knee to the floor on the right side of his body.

I then plant my head on his left shoulder, closing off all the space I can.



I then grab his right arm and pull it toward me as I slide through on my right side.



To pass his guard properly, I must get all of my weight on his chest as I slide through.

I must then drive the right side of my body down into his chest and at the same time, I should be pulling up on his left side with my right arm.

I must pull his right arm up as hard as I can while I come through.

As I slide, I have to base out with my left leg to make a counterweight to avoid being rolled and slide through with my right leg as tight to his body as shown.



In this situation, my partner is attempting to pass my guard by pushing my leg between his.



Before he can put his arm under my right armpit, I bring my leg over his back.

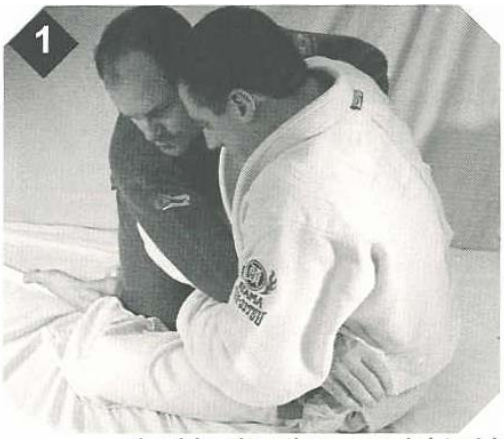
From his back, I move my right leg over his face.



I then roll to my left over my shoulders as shown.



I continue to roll through until I am back in my open guard.





In this situation, my right shin is across his belly with my right knee pointing to the left. My left leg is on the ground blocking his right leg as shown. I sit up, holding his arms as shown. My right hand reaches under his left armpit and grabs his belt. I then use my weight to roll back, bringing his body on top of my hips.



I then make a 'scissor' move with my legs, kicking my right leg to the left and my left to the right, turning him to my left, landing in a mount position.



In this situation, my setup is identical to the last, but my opponent won't go to my left.



To 'fake him out', I attempt the sweep again, rolling back.

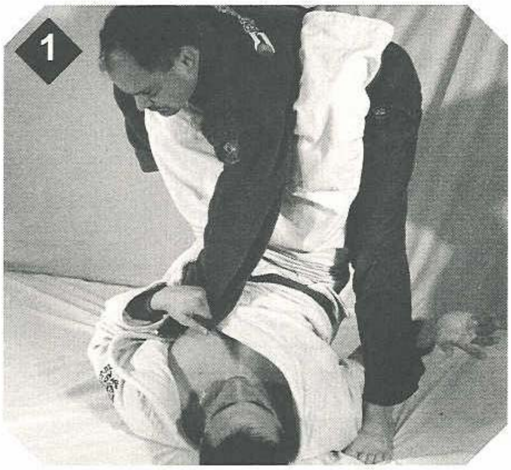


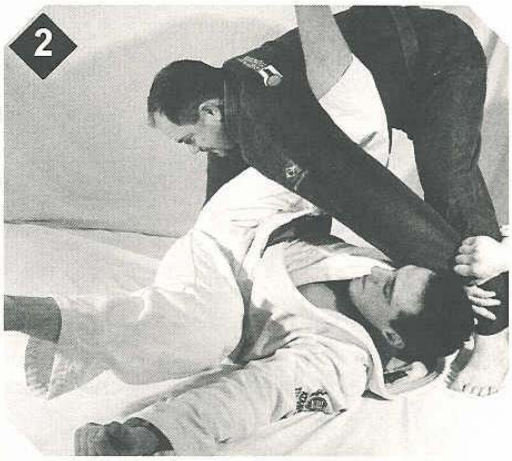
Instead of scissoring my legs, I pull him over my right shin - to the right.

I must be sure to switch my base to land on top of him to get the 2 points for the sweep.



I then land in a side control position and fix my base.





Here, my opponent is in my guard and stands to begin a pass. I hook under his left leg with my right arm as shown. I transfer his right hand to my right as shown and pivot my body out swinging my legs open.





I kick down under his armpit with my right leg until he lands. I then secure a tight top control position.



This is a variation of the flower sweep that is a little tighter.



Here, I move to the armbar from the guard. Pivoting to the side, leg high over the back I place my left leg over my opponent's face.



He provides some resistance, so I keep my knees tight and hook my right arm under his left leg.



I then roll to me left side, sweeping him over to make is easier to perform the arm lock.





In this situation, I go for the armbar from the guard, when my opponent is standing. To avoid the armlock, he smashes his weight downwards, trying to prevent the armbar. I move my right arm to the .side of his right leg and spin in that direction as shown.





Once I spin out the back door, I grab his leg with my right hand as shown and pull him over. To help flip him, I kick to the right with my right leg, landing in the armbar. My knees stay close together and I extend my hips to finish. This armbar in Judo and traditional Jiu-jitsu is called **Juji Gatame**.



Here, my partner is coming around to pass my guard.

I secure his right arm as shown between my legs.



I then hook my left leg first to stop him from coming to my right.

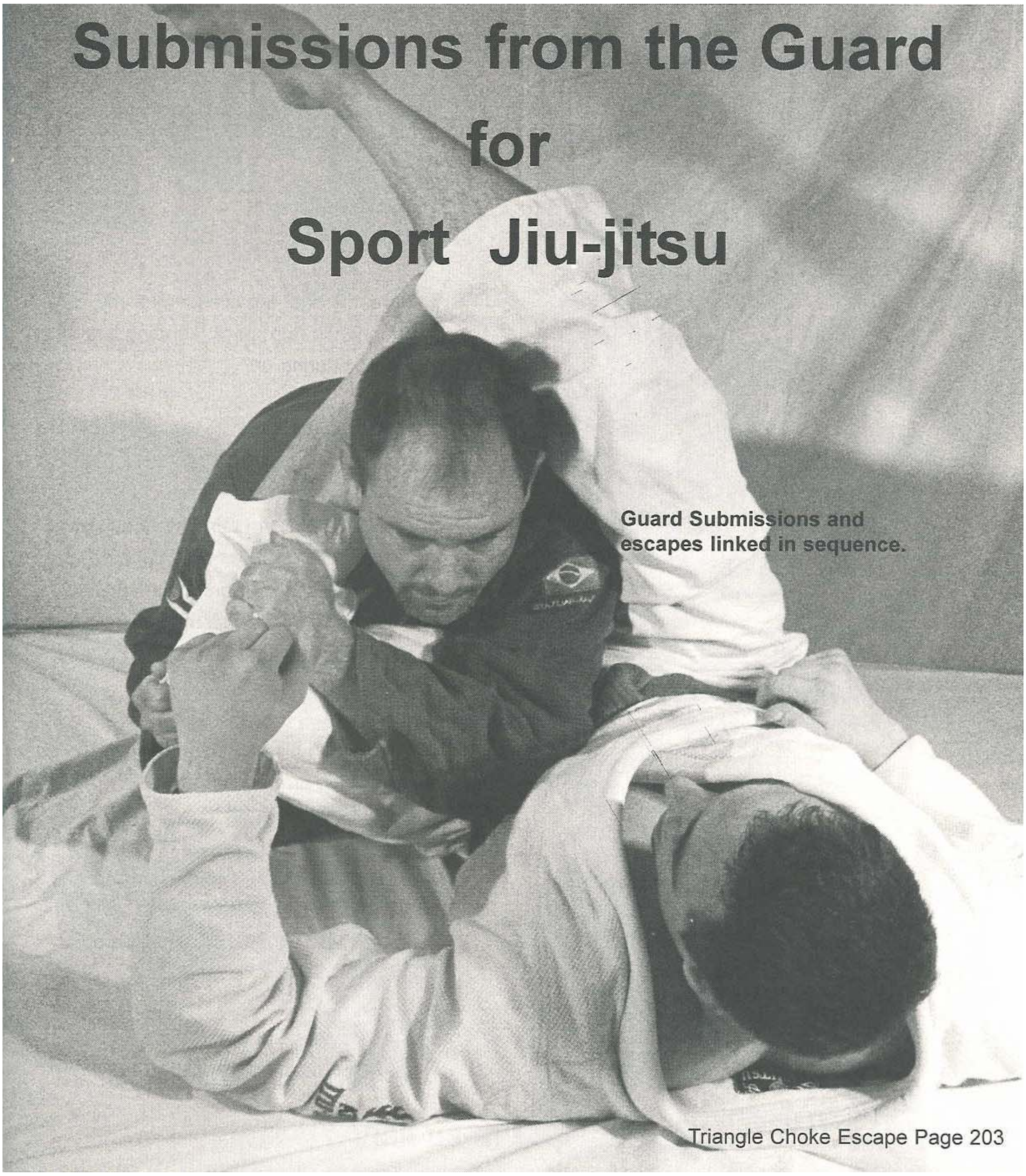
When I can, I hook my right leg under his right as shown.



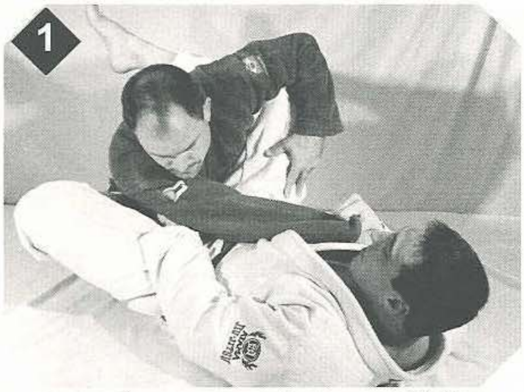
I reach over his back with my right arm and grab his belt.

I then kick up and to the right with my right leg and pull in the same direction with my right hand, sweeping him over and placing him in Juji Gatame.





Triangle Choke Escape Page 203









This entire chapter is sequenced. Here, I show a series of submissions that go well together from the guard based on my opponent's escape attempts.

Chave de Braco
Arm Lock

Here, my right leg is high over my opponent's (top) back, keeping him from posturing up.

My left leg is in his hip and that knee is tight to his side.

I pull his right arm to my right and pivot to the side to get the appropriate angle. If he tries to bring his right elbow to the floor, I lift my hips and pull his arm to my right, centering it on my hips.

I then push his face as I continue to control his arm, making room for my left leg to go in front of it.

To finish this lock, I squeeze my knees together, lift my hips and point my feet to the floor. his thumb should be pointed up.

The Japanese term for Arm Lock is **Juji Gatame**.

Prevention





To prevent the armbar from [illegible]rd, my opponent puts his elbows on either side of my body on the floor.

Escape



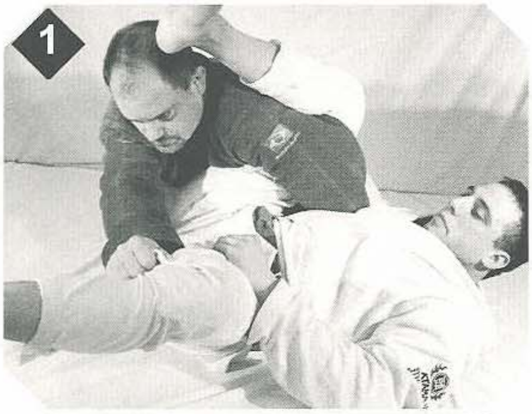


To escape, my opponent gets his posture back and controls my legs.



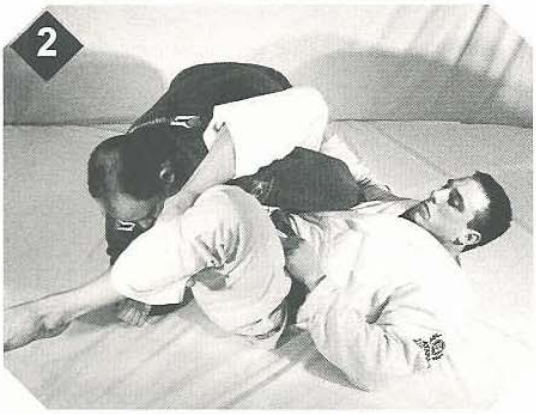


Omoplata



Continuing with the sequence he pulls his arm out leaving the right exposed as shown.

I pivot my body to the side by grabbing his belt with my right hand and pulling myself toward his left side.



I then kick down with my right leg and tringle it so i can sit up.

To finish the lock, I need his shoulder pinned. I do so by kicking my right leg to the floor.



I then turn my right leg in as shown.



While securing the arm, i use my left leg to post out, making a base and sitting up toward his head.

Prevention





To prevent the OmoPlata from happening, it is important not to leave your left arm behind and to my side. Here, my partner controls my leg, stopping it from swinging around.

Escape





Here, my partner is stuck in OmoPlata. To escape, he sits out on his left side, pushing his weight into me and brining his left leg under my butt. He then walks around to my left side, clearing my leg and landing in side control.











Triangulo

Here, as my opponent attempts the Omoplata escape, **I open my legs before he can circle around** and pass my left leg.

I close my leg, trapping him with one arm in and one arm out.

I pivot the the other side and complete the **triangle choke**.

The term for Triangle Choke in Japanese is **Sankaku Jime**.

Details:

- 90 degree angle. Make sure you are pivoted at a 90 degree angle, it makes it easier to complete the triangle (figure 4) with your legs.
- Arm across the neck. Make sure that one side of his neck is being pressed by his own shoulder and the other by your leg. If the arm isn't across, the pressure on one side of his neck may not be strong enough to make him tap.
- Lift the hips. If he gives you trouble, lift your his high in the air to make it easy to pull the arm across and under his chin.
- Pull the head. Sometimes pulling down on the head can be enough to make your opponent tap if his arm is not across his neck.
- Squeeze the legs. After the tringle is complete, Squeeze your knees together to make more pressure on your opponent's neck.

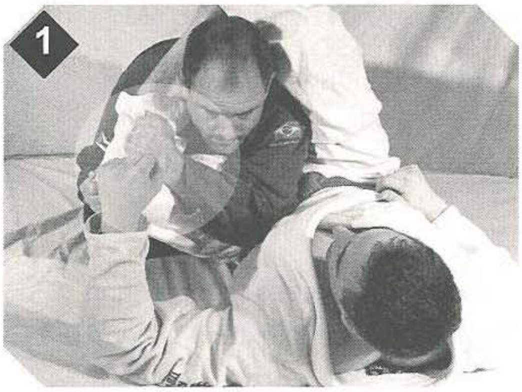
Prevention





Once your opponent begins to secure the triangle choke, you should grab the leg closest to your neck with both hands and posture up as quickly as possible.

Escape





Here, my opponent is stuck in the triangle, he pulls my leg to the floor while looking up and switching his base. He will continue switching his base until he rolls around my leg, landing in a top control position.













Elbow Lock

Honestly, the best defense against the triangle is not to be there.

Here is a counter to the escape.

As he pins my leg, I trap the arm left behind as shown, hooking it with my right arm.

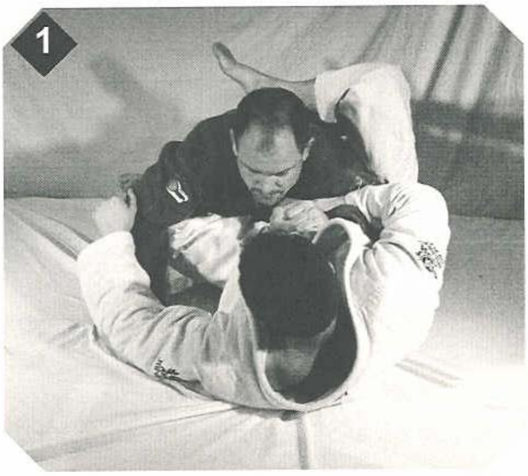
My right leg moves over his back/shoulder, squeezing down.

I squeeze my knees together and extend my hips to extend his arm.

Once I have him completely extended, I will make pressure on his elbow - this is also known in Portuguese as Chave de Braco - Arm lock.

In Japanese, it is **Ude hishigi hiza** gatame, a knee - armlock.

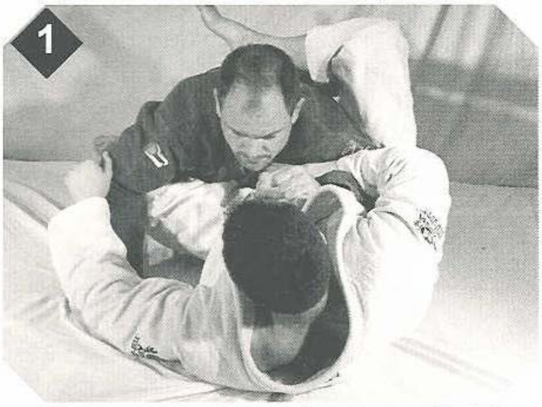
Prevention



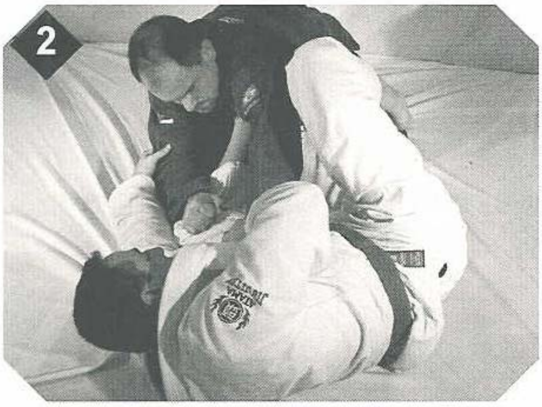
My partner must prevent the lock by getting his other arm back in between my legs and driving his elbows to the floor as quickly as possible.



Chave de Biceps
Bicep Lock (Crush)



Here, as my opponent drives his elbow back to the floor, I put my left foot on his hip and escape my hips.



I then rotate my right leg around his left arm, making the spider guard.



I bring my left leg from across his belly and complete the tringle with my legs.

This finish is shown earlier in the book, I make the bicep crush by lifting my hips and brining my knees down.

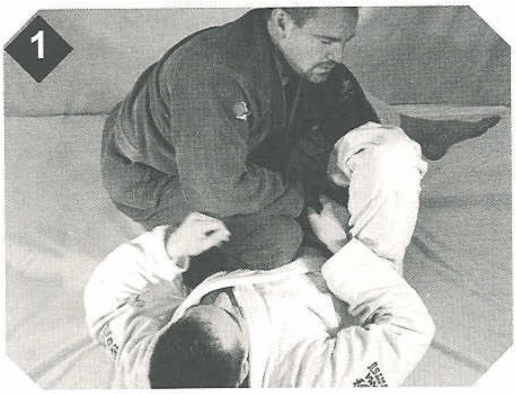
Prevention





Preventing the bicep lock is as simple as making sure my left leg does not pass through. My partner backs up and controls my left leg.

Escape

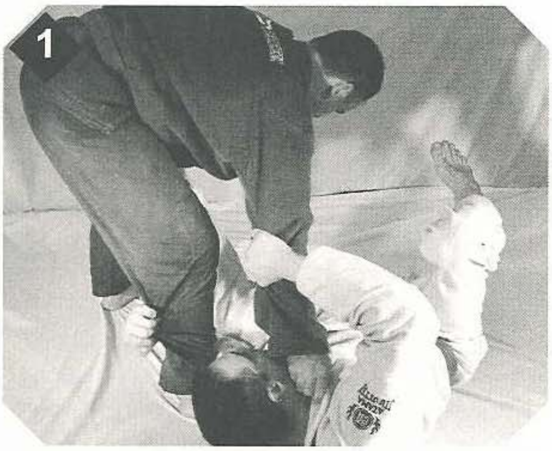




Once I have the bicep lock, my partner puts his right knee on my belly and posture up, pulling his arm out.



Chave de Joelho



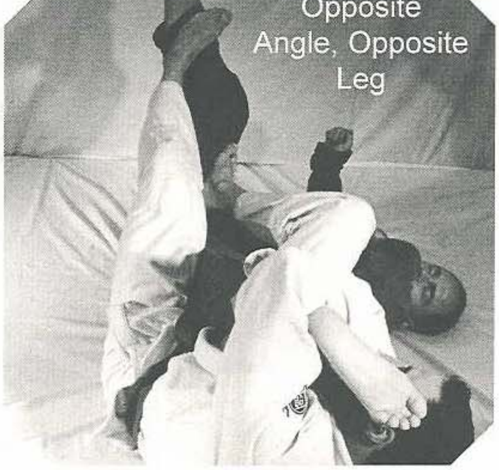
Since my opponent's knee is on my belly, I take the opportunity to attack with a knee bar from the guard by swinging around to face his knee as shown.



I close my legs behind his, stretching his hips and extending mine to finish - as shown below.



Fig. 3 - My opponent will immediately begin an escape by rolling out ...



Prevention





To prevent this, my opponent can not let me pass my hand and spin my body around. In this case, the main mistake here is that he did not grab my leg and stop me from spinning, then immediately fix his control.

Another very effective way to escape is to 'kick' or push your opponent's butt with your foot and spin out simultaneously.



*** More details and variations of the knee bar and ankle lock can be seen on pages 159, 270 and 271.**

Chave De Pe



As my opponent rolls, I kick his left leg out with my right as shown and rotate my left arm around his foot so it is under my armpit.



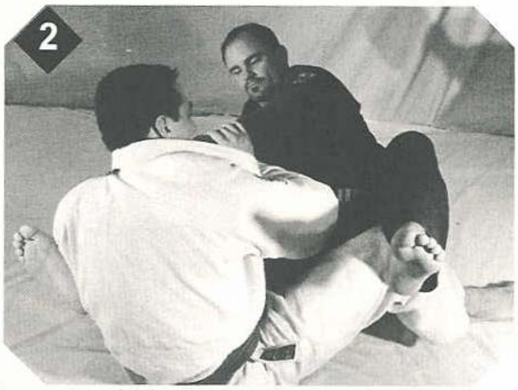


I then squeeze my knees and extend my hips to finish.

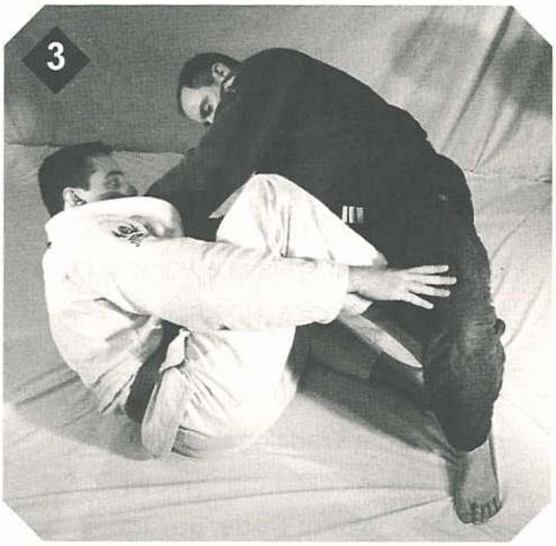


Escape, Countering Escape.





As I attempt the ankle lock, my opponent sits up, grabbing my collar and rotating his leg to the inside of mine. I will be forced to roll back to my guard to defend the mount.



I roll back to my guard to defend, stopping him from getting the mount position. I must get my right knee up before he can climb up to the mount position.


1


2


3

Once I am back in my guard, I waste no time in setting up my next attack.

I put my hand in his collar as shown with my right arm under his neck and my elbow up.

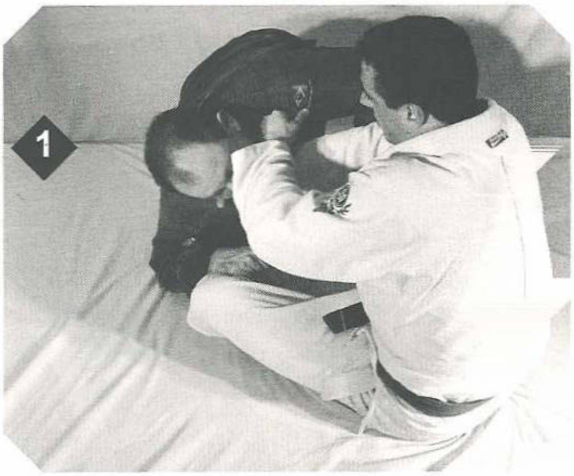
I then pull him close to me and press my left hand down over the top of his neck.

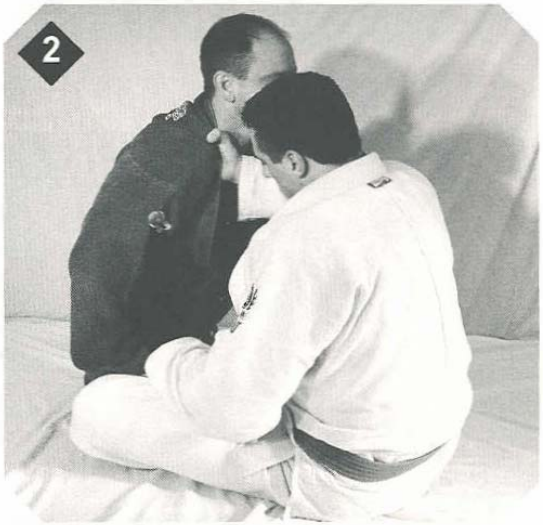
It is an option at this point to grab my right gi sleeve at this point with my left hand, creating the sleeve wheel choke.

Eziquiel is the name of a Carlson Gracie team member who made this choke popular. This is a variation on the Eziquel choke - the actual Eziquiel choke can be done from the guard, top and side. The choke comes from Traditional Jiu-jitsu & Judo and is called the '**Sleeve Wheel**' choke or **Sode Guruma Jime** in Japanese. To perform this choke, instead of grabbing his collar with your right hand, ***you would grab your own sleeve with both hands*** and pull to make the pressure on your opponent's neck.



To perform the Sleeve Wheel, you will grab inside your own sleeves as shown. Your opponent's neck would be in between your wrists. To make pressure, you twist your hands as shown to close off the space.





The **escape** from this choke is as simple as making some space before it is sunk in. Once space is made, my opponent can roll his head around the choke.



Once my opponent's head pops out, I pull his jacket from his belt on the left side as shown.



I then throw the collar, the low part of the jacket over under his arm and over his left shoulder.

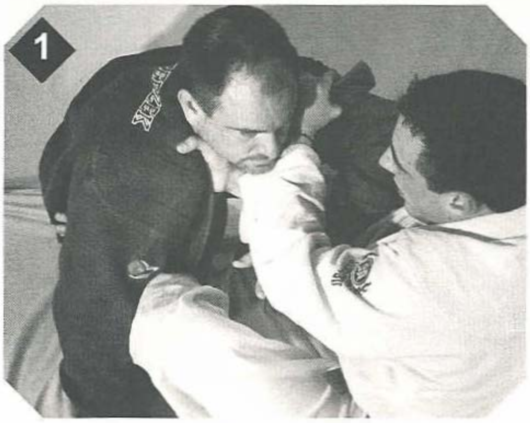


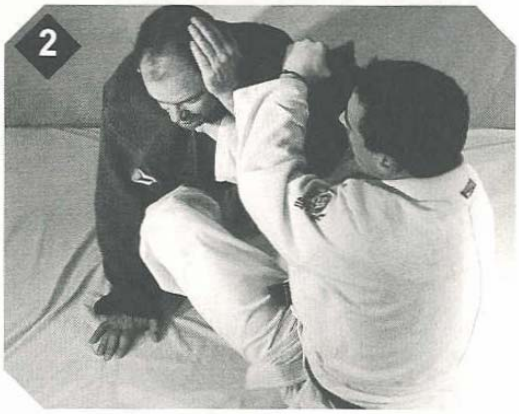
With my right hand still deep in his collar, I pull the collar over the left side of his neck with my left hand.



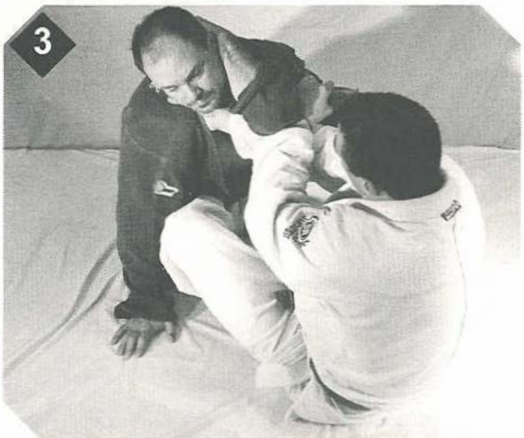
I pull down with both of my arms, creating the choke.

Escape





To escape, my opponent uses a move called 'paint the hair', bringing his left hand under my left and continues to move his arm up until he is completely out.







After my opponent escapes, I wrap my arm around his right as shown.



I then feed his left collar to my left hand as deep as possible.

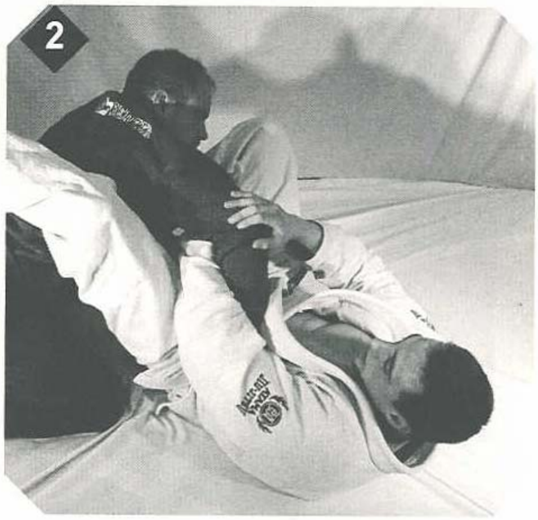
I then squeeze my legs together.



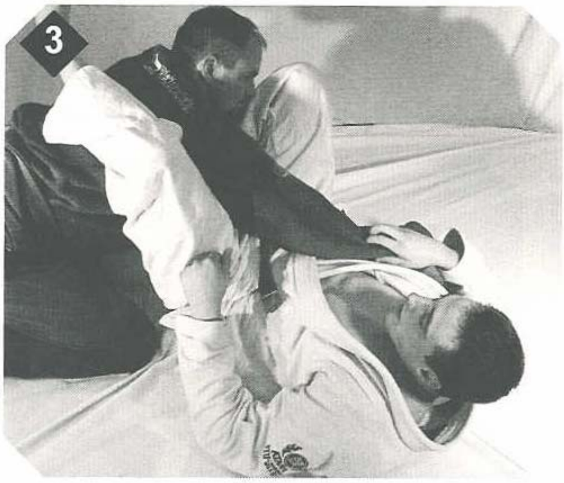
I then grab his gi on the right side of his neck and pull down with my right hand. I pull toward me with the left, still in his collar, creating a choke.







To escape, my partner rotates his arm as shown until he can pull his elbow out.

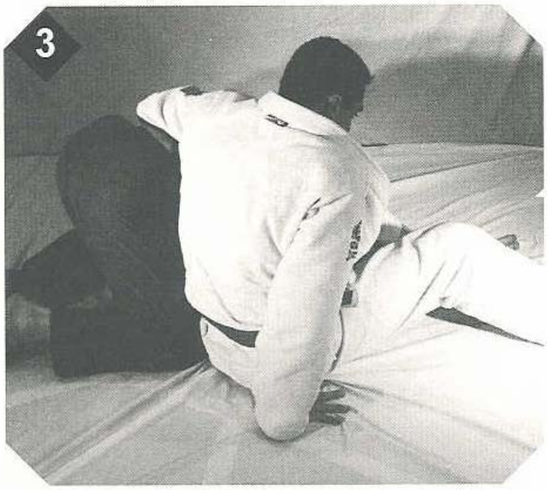




1. Once his arm comes out, he leaves me with another opportunity to go for the Omoplata shoulder lock.



2. This is another angle from the other side, which you couldn't see before and gives a good view of how I use the belt to pull myself around.



3. The rest is the same omoplata technique as demonstrated previously in this book. (page 200)

Escape





To 'defend', my opponent will [illegible] (rotate) his arm out and start to face me.

Gogoplata





When he does, I will put my left foot in front of his face as shown. I grab my toes and extend my leg to finish the choke, pulling down with my left hand over the back of his neck.





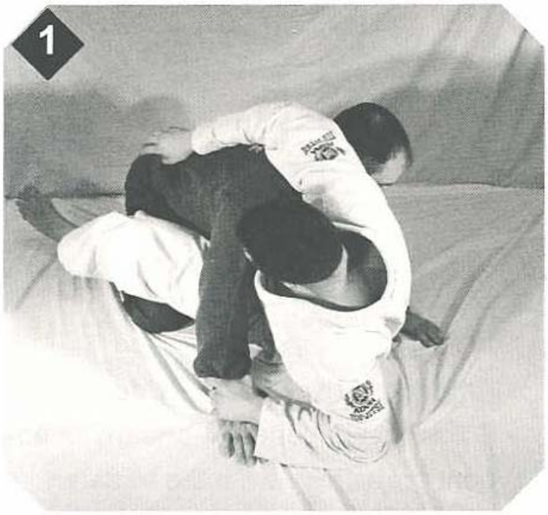
This is an illustration of the typical triangle to armbar set up.



Sometimes my opponent will not tap out right away from the triangle choke.



I move my left leg over his face, just like the regular armbar. I don't have the security of being under his armpit, so I will cross my ankles to stabilize. I then follow the same steps as the armbar from the guard (page 198) to finish.





This is a very simple, but effective set up where I sit up to go for the belly sweep. When he pushes down to defend, I sit back and set up the shoulder lock. (see page 263 & 264)



In this situation, I go for the Americana (Key Lock) - **Ude Garami** in Japanese - and my opponent grabs his own hand to defend.





I hook the defending arm and put my left leg over his face.



I bring my right knee up and sit back for the armbar without forgetting to grab the pants.



In this situation, my opponent defends my choke attack by grabbing my arm.



I hook his arm and pivot to the side.

The rest is an armbar attack from the mount position.



If he grabs his own hand to defend, I can pull the opposite arm toward me to release the grip.





This is a simple double attack that involves going for one arm to take to other.



I first go for a regular arm lock, when my opponent resists by extending his left arm to grab over my shoulder and smash me. I extend my hips to push him away and bring the knife edge of my hand just above his elbow.

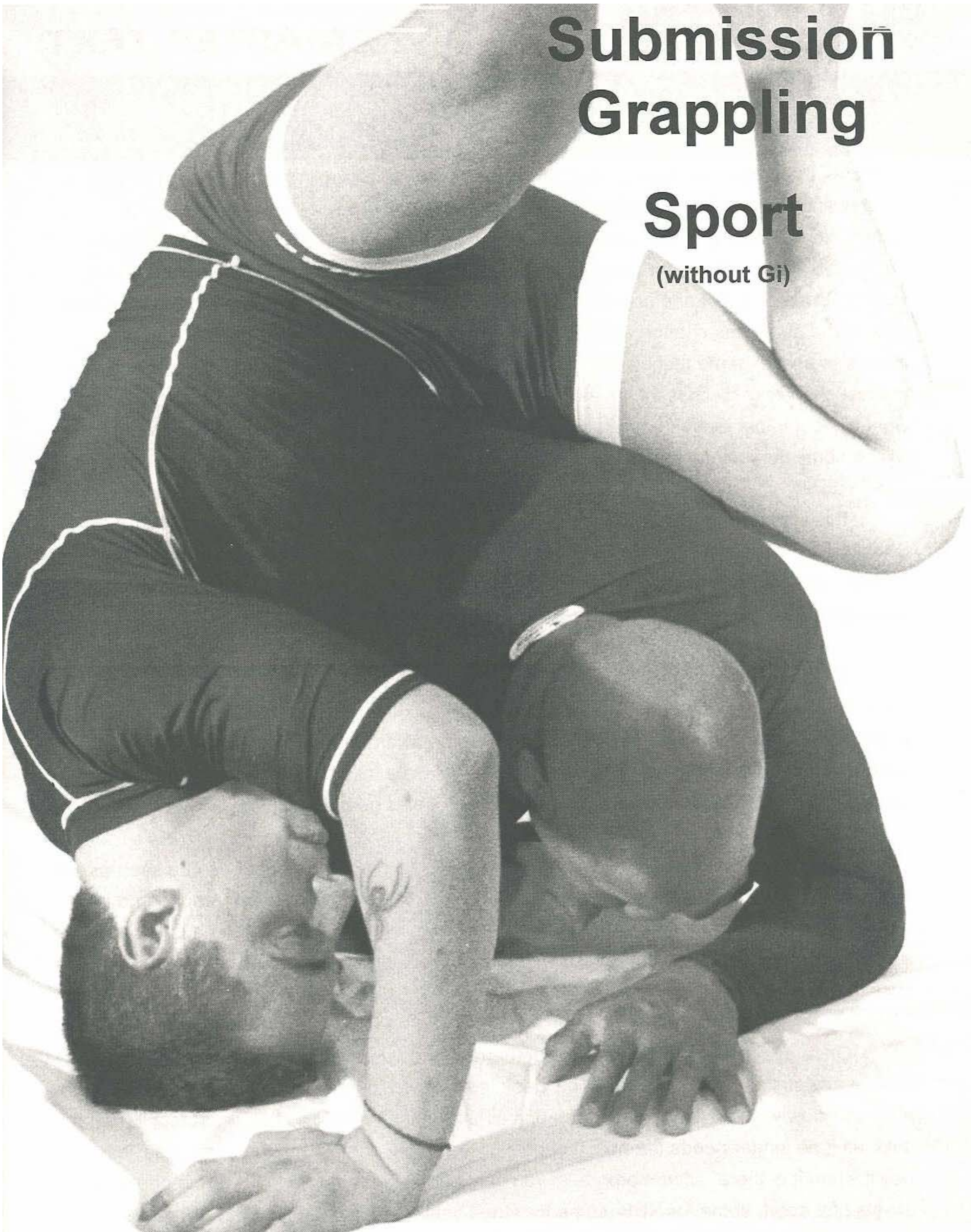


I then sit up, making space to drop the front of his arm into and press down on his low tricep.



Submission Grappling Sport

(without Gi)



Turtle Reversal (239)

Here, in America, we have a lot of terms that describe Grappling without the gi. There is Wrestling, Submission Wrestling, and Submission Grappling ... I have used the term Submission Grappling in this book because that is the one that has been most commonly connected with the Brazilian Jiu-jitsu style of Grappling without the gi (kimono) here in the U.S. In Brazil, it is not another 'style', it is simply "no kimono." I've separated it to show how a lot of the strategies change and to illustrate what techniques still work without the gi. I have also shown some techniques here that I did not show in the previous chapter. I used the last chapter to discuss things that work specifically with the gi, this is for techniques that work without it, but even if you are not interested in the sport of Submission Grappling, there will be some very useful things in here for you.

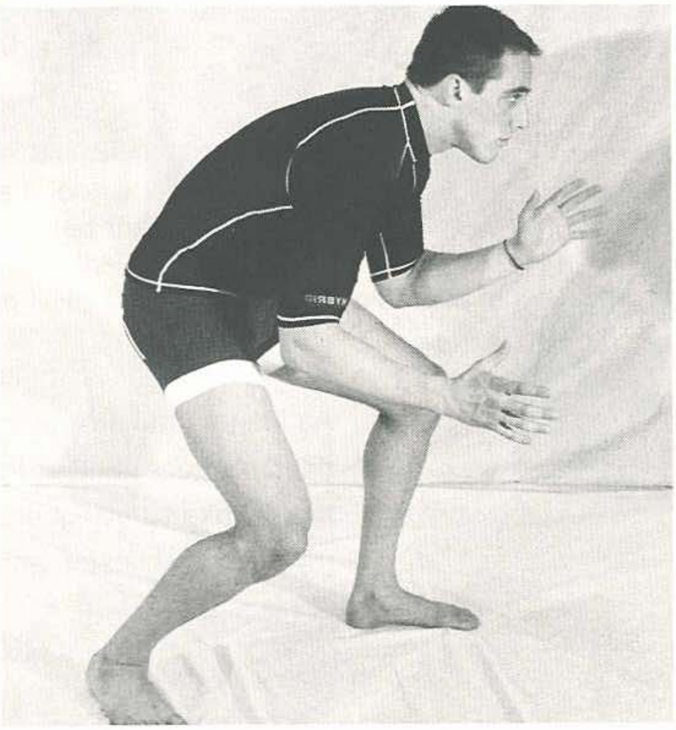
It is important to remember that these moves are intended for use in the SPORT of Submission Grappling, not Vale Tudo, that is saved for the last chapter of this book. In this chapter, you could be fighting anyone, but you must assume that he knows takedowns and groundwork, he will be a very skilled opponent in all respects.

The rules differ slightly from Jiu-jitsu with a gi in some tournaments and there are small tournaments all over the U.S. that usually follow BJJ rules. In Submission Grappling, unlike Vale Tudo, there is no striking allowed. Some award more points for the takedown, a good example of this is at Abu Dhabi in the UAE where a takedown to side control is worth four points, but a takedown where you land in someone's guard is only two.

Jumping to the guard is very different, in BJJ Jumping to the guard can be seen as an aggressive movement, showing that you are willing to bring the fight to the ground and initiate. In some Submission Grappling tournaments, jumping to the guard can cause you to lose a point, unless you make an aggressive movement (attack) at the same time, which I will discuss in this chapter.

Once again, it is important to remember that these are sport moves because I do not involve any strikes in this chapter. This book is designed to build up to that from the beginning and slowly 'shed' as we go. Think of it as an animal that grows hair to protect it from the cold, as it no longer needs the hair, it sheds it ... think of your kimono the same way, learn to use it when it is there, as you progress, you can learn when not to use it. Some people do Jiu-jitsu for sport, some for NHB, some for street fights, and some for work. Whatever your reason for training, the good thing about Jiu-jitsu is all it's outlets. You may never get in a street fight, so do it for fun and the training will be there when you need it, hopefully you won't.





Double Leg



This is the most common of all takedowns and has many variations.

I (on the right) drop my centerline slightly, I push off with my rear leg and lower myself to the floor at the same time. I then drive my chest to my opponent's legs with good posture.



I then wrap my arms around both legs and push off with my legs, driving my shoulder into his upper legs/stomach as I pull his legs toward me to the side.

Angle Change

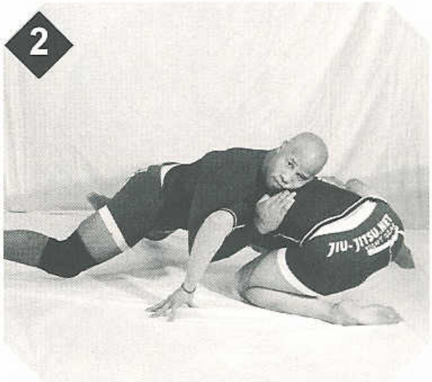




As I land, I must clear the legs to pass his guard and at the same time, make sufficient pressure with my head on his stomach until I am at his side.

Defense





Here, my partner (left) demonstrates a simple Double Underhooks and Sprawl Defense. It is an invaluable exercise and should be practiced ritualistically.

Counter - Guillotine





This is a look at the simple Guillotine Choke. The reason it works here is that I have demonstrated the 'wrong' way to do it by giving my neck. Note the difference between this and the way I enter on the last page. I have seen fighters 'give' their neck on purpose in NHB fights to encourage people to go for the choke instead of punching,



but since there isn't any punching in Submission Grappling, it will most likely lead to this.









I was really happy to have my friend Rob (right) around to help me demonstrate this technique. Rob was around 240 pounds at the time of this photo shoot and I was about 185 pounds. The reason I'm happy about the weight difference is this: it gives me the opportunity to demonstrate how this move does not involve as much strength as you think.

I find myself in the choke. I then look up. Looking up takes a lot of pressure off the front of my neck.

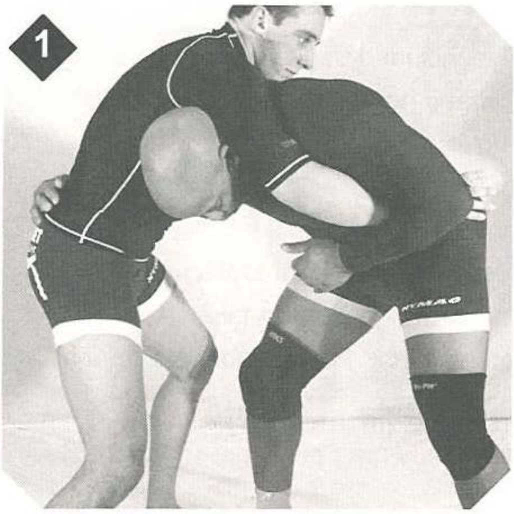
I then place my left hand over his back and my right arm under his leg.

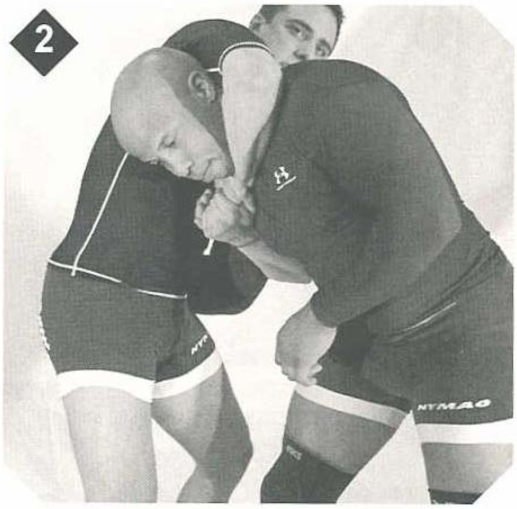
It is important to note my base and posture. I am pretty straight and looking up, my knees are bent and my base is wide.

The lift is only temporary, I turn and lift simultaneously, I had to hold it for longer in the picture than you will in real life.

I land in a solid side control position.

The fact that his arm is over my back puts weight over my shoulders and makes him easier to lift.

1


2


Gravata means Neck Tie in Portuguese, it is almost the same as the Guillotine, but the arm is included and it is set up from an under-over arm position.

Basically, I am choking my opponent with his own arm on one side and mine on the other. I lift him up the same way to create the pressure on his neck.

3




I've included this technique as a "what if he doesn't tap for Gravata" move. It fit in well with the idea of having a sequential book.

Here, my opponent looks up to avoid the choke and take pressure off his neck, I hook under his armpit on that side.



I pull his right arm to my waist and turn facing almost the same direction. I keep twisting to my left and pull him over my leg or hip.

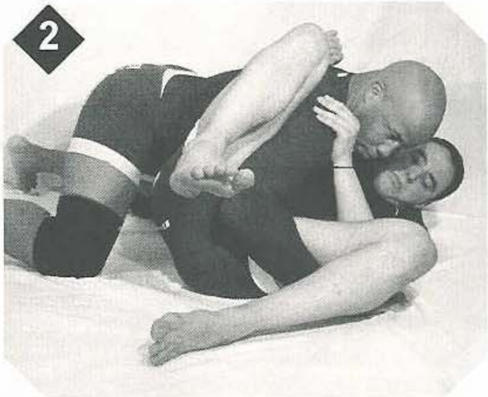


When I land, I keep my right armpit and tricep very close to his neck.

I try to sit on my right side and bring the side of my right leg to the floor. I lean back on his neck to create pressure.



Defense

Before I can turn, my opponent must slip his right hand away from my waist and shoot for my leg while I am vulnerable.



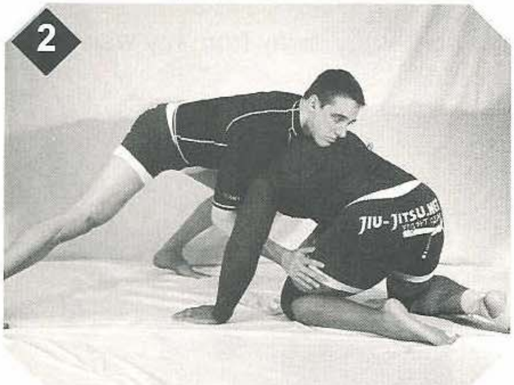

To counter his shoot, I will pass his arm to my right arm, cupping the back of his tricep and backing my right leg away so he can't reach it. I then go for his ankle and drive toward the side of his body that lacks a basing hand. At this point I can pass the guard for more points or stand up.





This is another look at the Sprawl.

Here, I am doing the sprawl once he is very close to taking me down.



I have demonstrated the importance of the double underhooks and bringing the hips close to the floor which drives his head down.



Step 4 is an over-under grip, which is acceptable, but will ensure an escape. I will show on the next page.



Counter - Sit Out





Here, I will show how Rob takes advantage of the fact that I do not have double under hooks.

He will hook my arm with his as shown. From there he will sit out, bringing his right leg under the left, driving his head up and to the right against my back.

Once he comes out, he will fix his base to a simple top control.





Over the next few pages, I will show some escapes from this position - some are good for small guys, some better for big guys.



This is a little guy's escape, or one better to do when your opponent is larger and on top of you. I will show you one later that involves rolling your opponent over your back, but it is not realistic when your opponent out weighs you by more than fifty pounds.



In this situation, I slip my hand behind his leg as shown and sit on my left side.



The next few steps involve me sitting through to my guard.

Counter - Put opponent on Back





Here is my opponent's counter to the sit to guard move.

Before I can snake my right hand out, he will cup my tricep as shown with both hands with his left arm under my body.

As he pulls my arm toward him, he drives forward, putting me on my back.





To the left is the actual process of taking the back and keeping my opponent's belly down. I must systematically insert both hooks, the first is inserted by making space, wedging my right knee between his elbow and his knee. I then slide my leg under the other and between his legs. Notice how both wrists remain controlled. Once one leg is in, the other comes over his back and goes in between his right knee and elbow. I lower my hips into his low back to drive him to the floor and flatten him out.





To the right, I demonstrate the most popular and arguably the most effective follow up - The Mata Leo - or Lion Kill Choke. It is best known here in the U.S. as the rear naked choke.

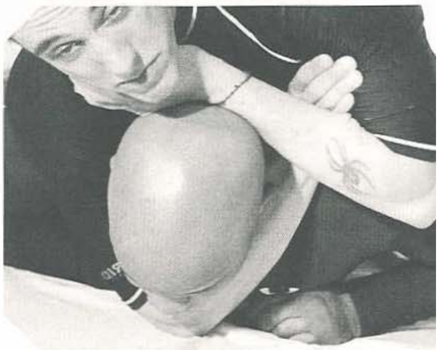




I slide my hand behind his ear as shown.

My right arm goes deep under his neck, my right hand on my left bicep.





Squeeze his neck and push the back of his head down.

Defense





Be careful with the initial movement, he can easily roll you over his back if you are not paying attention.

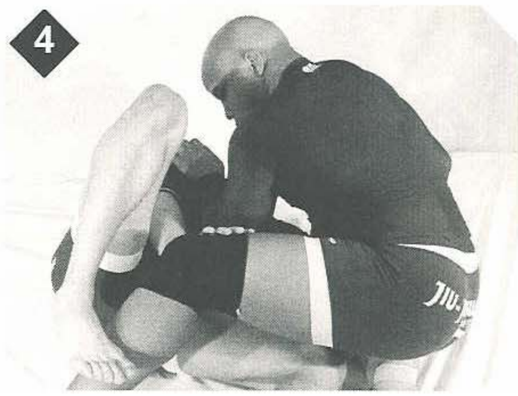
Escape



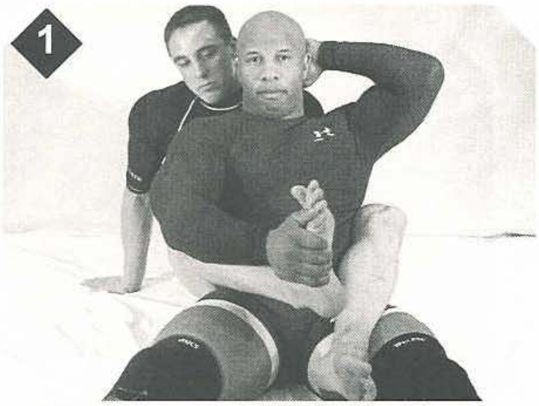


I remove the first hook by passing one leg over the other as shown. I've seen the escape where you reverse the person completely, but with a large, skilled person on your back, the reality of a complete reversal is slim. Here, I roll through and trap his leg, eventually working back to my guard.





1



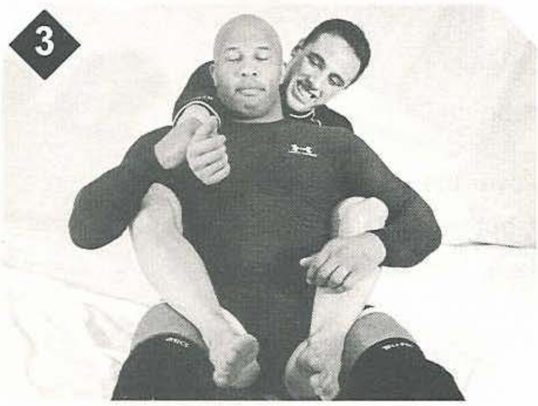
Here is why you don't cross your ankles when you have an opponent's back.

2



My partner crosses one ankle over the other, makes the triangle with his legs and extends his hips creating an ankle lock.

3

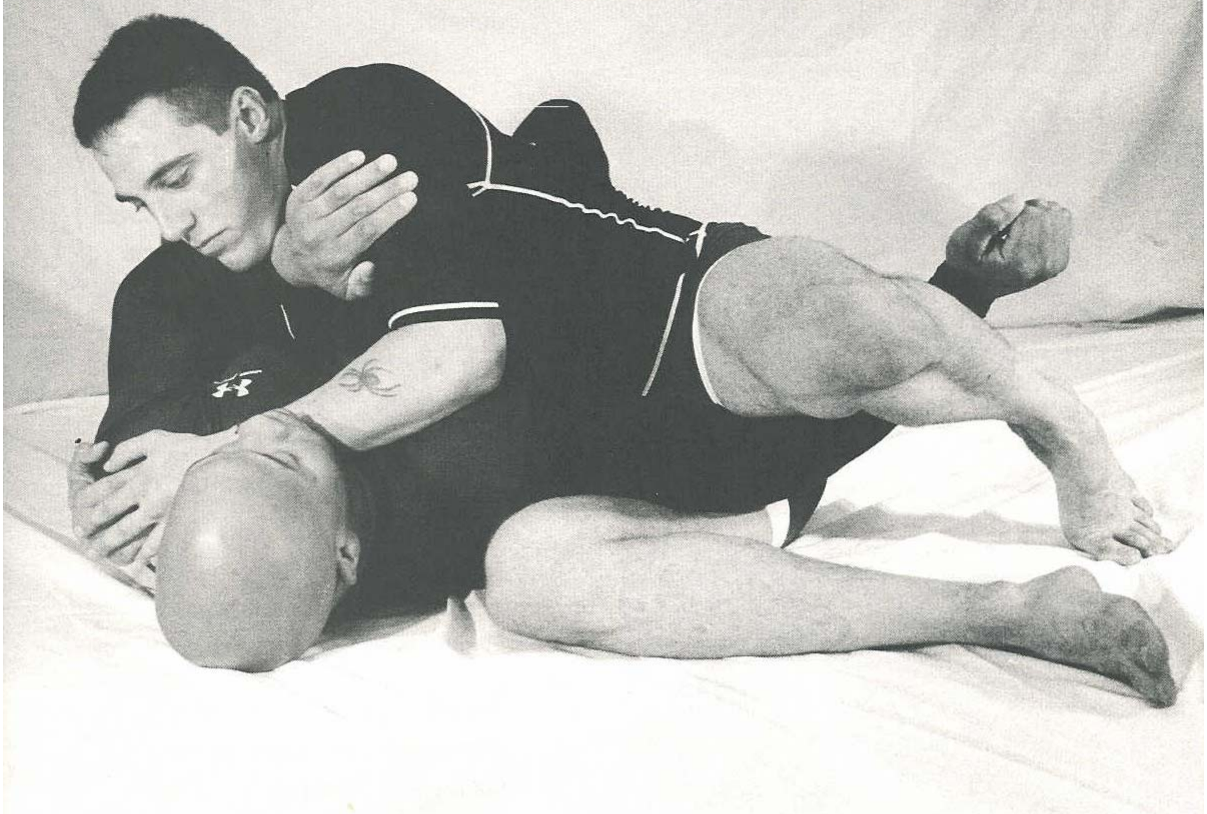


Be careful when attempting Mata Leo, if your thumb is up, he can armbar you using his shoulder as shown here.

4



The Top Position
Attack and Defense



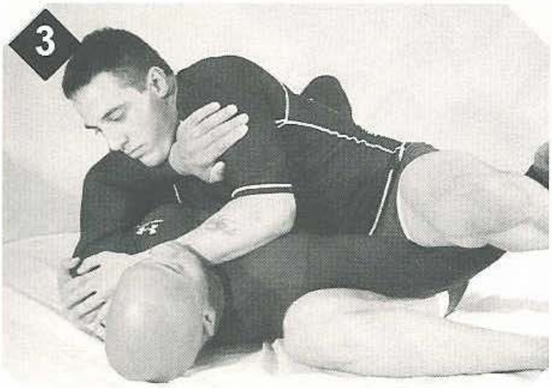


Americana
Key Lock

In this situation from the top, trapping my partner's (bottom) arm makes it very difficult for him to defend.



From there, I begin to make some pressure on his neck with my forearm. Because he cannot defend with his right, he will be forced to defend with the left, when he does, he will make himself vulnerable to the **Americana** (Key Lock).



The Japanese term for Americana in **Ude Garami**, the same as Kimura, but the arm is twisted in the opposite direction.



Defense





To escape just about ever[illegible] om this position, you must put your elbow on the ground as shown ...

Escape





Once the elbow is on the ground, you can bridge your hips in the air and toward your opponent. For steps 3 & 4: roll over your shoulders and away from your opponent, landing in a side control position.





Americana detailed



Here is a closer look at the Key Lock.



I move my left hand over his left wrist as I keep my right arm under his armpit.



In this situation, my opponent has a 60 pound weight advantage on me, so I use my head to help push the arm to the floor.



I grab my own wrist and slide his elbow to his waist. If additional pressure is needed, I lift his elbow slightly while keeping his wrist pinned.



Wrist Lock

In this situation, my opponent places his hand on my chest as shown.



I secure his elbow and place weight on his hand as shown so he cannot move his arm away.



I move my body toward his head and press down with my shoulder.

At the same time, I pull his elbow to my left.



There are many wrist lock variations that stem from Classical Jiu-jitsu, once in particular is referred to by the Brazilians as **Mao de Vaca** or "Cow Hand".

Americana with the Legs



In this situation, I push my opponent's arm down and bring my right leg over his right wrist.

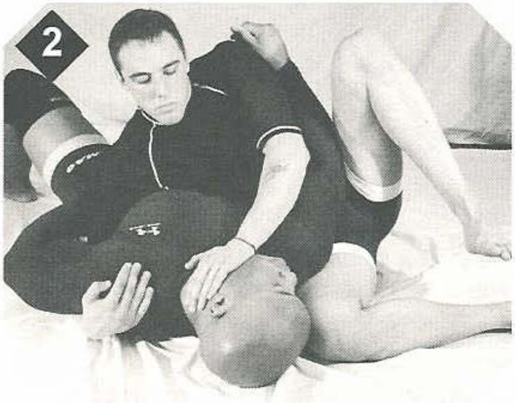


To complete the lock, I pull his head toward my chest and push his right wrist down with my legs as shown.





In this situation, I move my left leg over my opponent's face as shown and trap his arm. It is very important to keep my right knee under his right shoulder.



After I bring the leg over his face, I may need to hold my foot there with my hand.



I then trap his arm with my arm and lean back to create the elbow lock.



In this situation, my opponent has his arm on the wrong side of my head.

I capitalize on his mistake by cupping the back of his elbow first.



Next, I slide my right knee to his belly and push his face down.

I bring my right leg over his face and roll back.



I trap his arm between my right shoulder and my right cheek.

To complete the lock, I pull down on the back of his upper tricep by his elbow.



Escape from Side Control



In this simple side control escape, I use the small amount of space I have (exaggerated for the photo) to put my left arm under my body and reach for his hips with both hands.



I extend my arms on his hips as much as possible to create space and move my hips away.



I then use my escaping move to the knees to get up and start an attack.





In this situation, before I can reach under him, he passes my arm over my face and makes the triangle with his arms, grabbing his own bicep as shown.



My own arm is pressing my neck on one side and his arm on the other.



To complete the choke, He jumps over my legs to the other side of my body and squeezes.



Kata Gatame Escape



I am on the bottom, caught in the **Kata Gatame**. I escape by first rolling back and scooting my hips away. With my left arm, I reach under my leg and clasp my hands together.

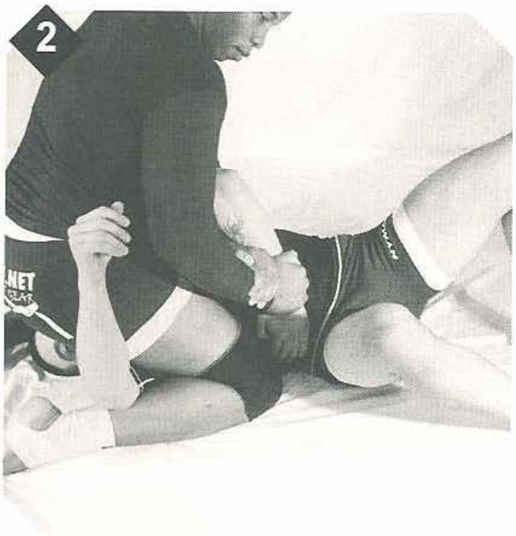




With the weight of my legs combined, I sit up, rolling him onto his back and reversing the position.









Kimura

A lot of space is made here so my partner can demonstrate this next technique.

From the top - with your right hand, press your opponent's left wrist to his belly as shown.

Move around to his top with your knees tight as demonstrated in fig. 2.

Bring your left arm under his left arm and grab your right wrist.

To finish, lift up on the arm and twist to the left.

This Shoulder lock was named after the Japanese fighter Kimura who used this lock to break Helio Gracie's shoulder in their 1950's match. The lock was originally called **Ude Garami**.



To escape the north & south position, you must first create space.

I do that here by pushing on my partner's hips, pushing up straight above my head.



When enough space is made, I roll back and put my shin between me and him as shown is figure 2.

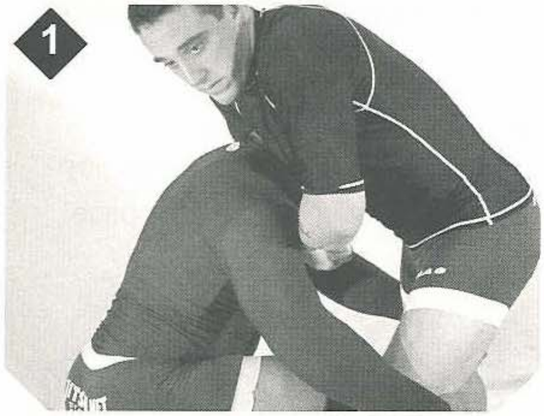


I roll to my right, sinking my right shin under him and ending up so my left leg is over his shoulder.



I then lock my legs to achieve the triangle choke.

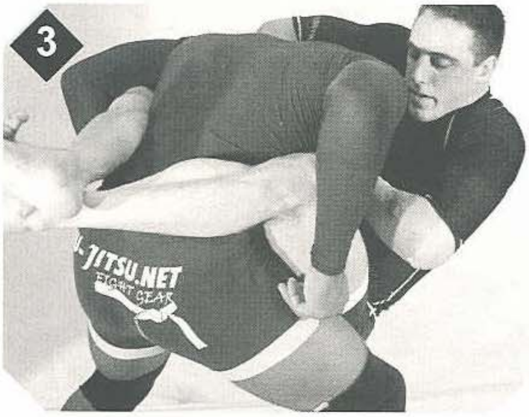
Jump to Guillotine



In this situation, my opponent is going for the double leg take down. Instead of losing the points on the takedown, I must make an aggressive move.

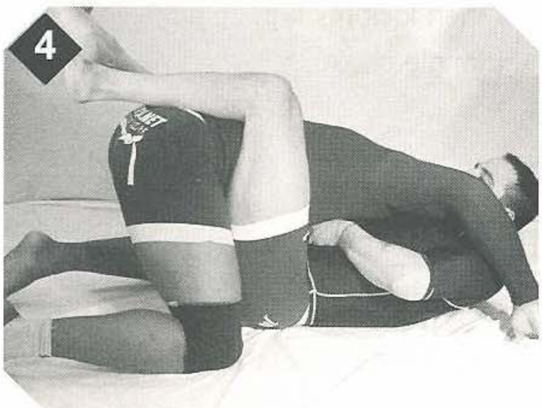


I bring my right arm over the back of his neck with my right thumb up. I hold my own hand, with the knife edge of my right arm against my opponent's throat.



I pull up as hard as I can, locking his head under my armpit.

If he continues to take me down, I jump to my guard, locking my legs around his waist.

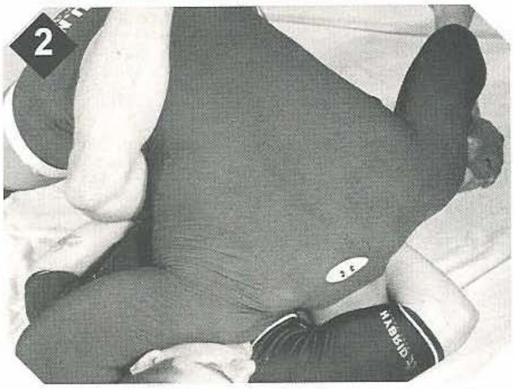


To finish, I extend my body and squeeze his neck.

Escape



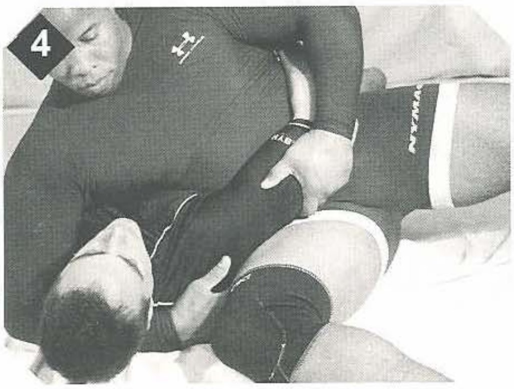
My partner is stuck in the guillotine choke.



To begin an escape and take pressure off his neck, his posts up on his head.



He holds around my neck with his right arm and posts up, making pressure on my face.

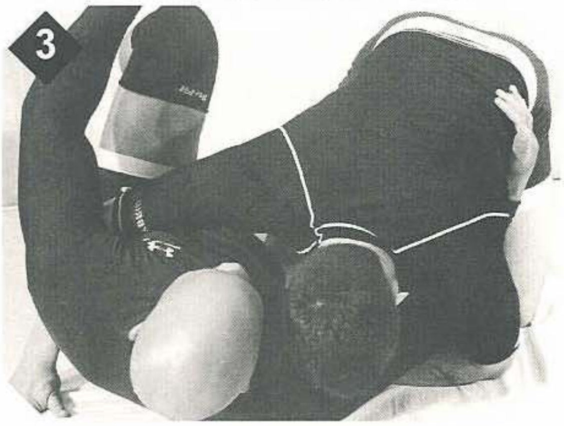


As he makes pressure, my legs open and he passes over the bottom leg as shown.

1


This is the same hooks guard sweep shown earlier in the book.

2


3


The differences are minimal, and is a good example of one move that does not change when I am without the gi.

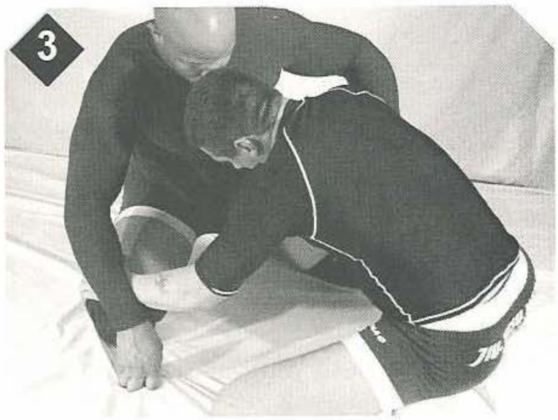
4




In this situation, I use my guard to get back to my knees and reverse the fight.



I extend my legs, pushing him back slightly.



Once I have enough space, I get to my knees as shown here in fig. 3 and begin to reach for his legs.



The rest is similar to the double leg, but I try to move to the side of him more since he has the support of his shins on the floor.



To pass the hooks guard, my opponent brings his arms under mine. This is a very important detail that causes me to lose my control in this type of guard.



He then extends his leg, trapping my right shin in front of both.



Once it is trapped, he will settle his weight down a bit and control my hip movement with his right arm.

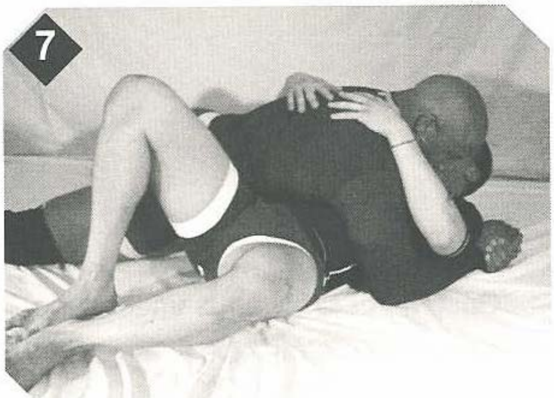




To continue with the pass, he grabs my right foot as shown.



Once my foot is secured, he moves around to my side until he is in a top control position.



He must keep pressure on my upper chest the entire time.





Here, I have illustrated the process of getting control with the arms in steps 1 - 3.



Once he gets his arms under mine, he will secure my hips tightly...





Once my hips are secure, he presses his weight with his head and upper body to keep me down.



He will then hop over my legs and land in a side control position.

Questions ?

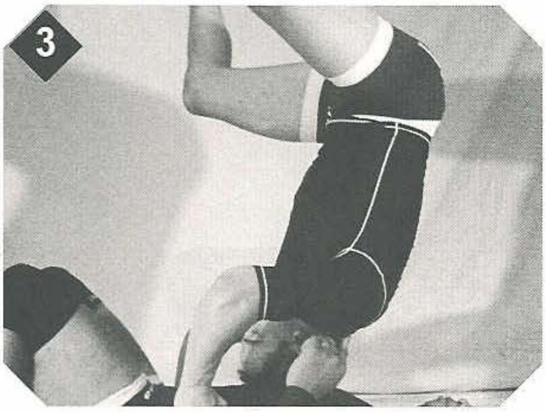
BJJ Q & A
JIU-JITSU.NET



This pass involves the same principle as the last.

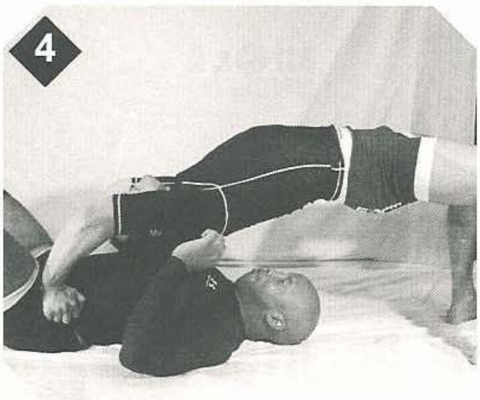


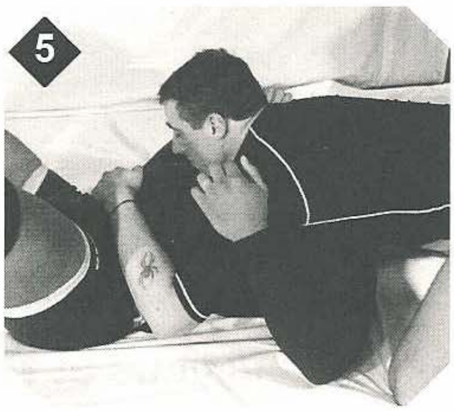
Here I secure my opponent's hips by grabbing the shorts and pressing down. And put the weight of my head in his abs.



I then do a head stand move on his belly until I land in an arched position.

To control, I spin back to face the ground.









This is one of Submission Grappling's most popular submissions. This is the Kimura from the bottom, named after the man who used it on Helio, it was originally done from the top position, but is the same lock.

I sit up and grab my opponent's wrist on the same side. I then bring my left arm over his right as shown.





I then grab my own wrist and turn his arm creating the shoulder lock. My right leg stays high over his back to secure the position. Some people do this move with the guard close, and some hook the leg on the other side.



In this situation, my opponent resists the kimura lock.

I grab his left wrist with my right hand and reach over his left tricep with my left arm.



I wrap my left arm around his left arm as shown.

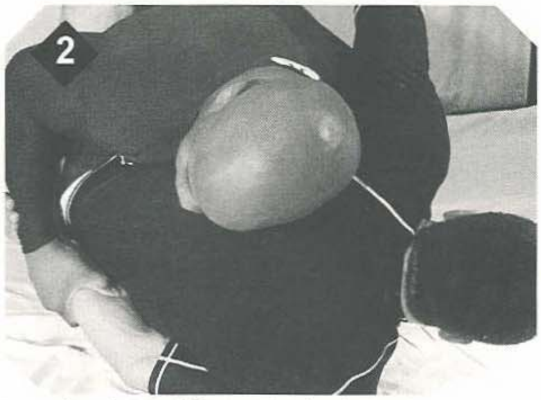


I drive my hips forward and pull his arm into my belly, sweeping him over into the mount position.



Defense





My opponent can grab my arm underneath my body to diffuse the lock and sweep attempt.

Escape - Pass



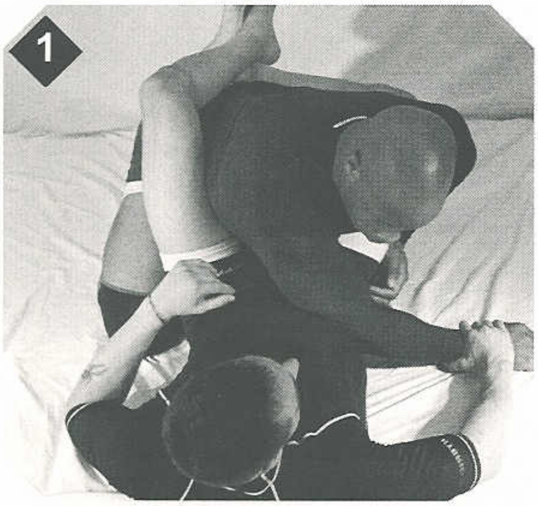


My opponent goes for the Kimura on me. I can grab his shorts or mine. On the other side, I press his leg down and walk over it. I hold his back and walk around until I am in control.





Kata Gatame

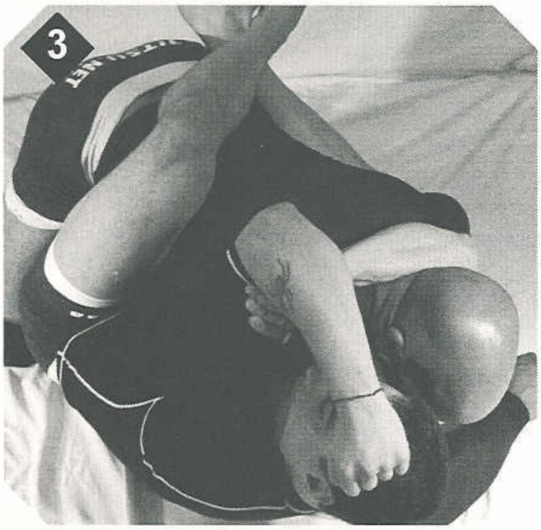


Putting both hands on one side of your opponent's body is a huge no-no. Here's why...

I pull my partner's arm across my body as shown.



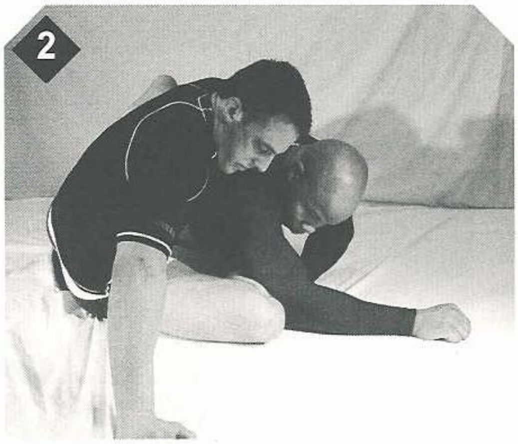
I move my right arm under his right and across the left side of his face.



I grab my own bicep, making the tri-angle with my arms.

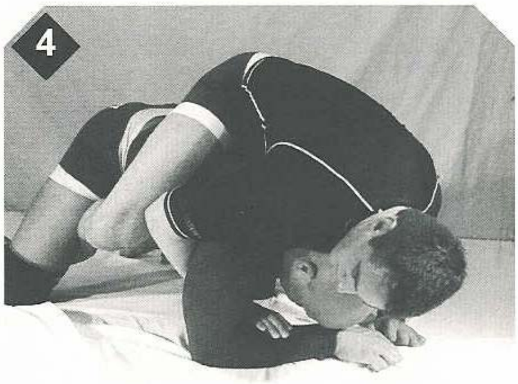
To complete the choke, I simply squeeze.





Another attack when your opponent puts both arms on one side is to take his back, illustrated here in 4 steps.





I must grab my opponent's left arm with my left hand to help move me around and secure the position.

Sweep



In this situation, my opponent (top) stands to pass my guard.



I hook his left leg as shown with my right arm, similar to the Omoplata sweep (page 193).

I post up on my left hand, putting it next to my head on the floor (fig.2)



I push up, doing a head stand move and driving my hips forward.



I continue to drive forward until I land in the mount position.



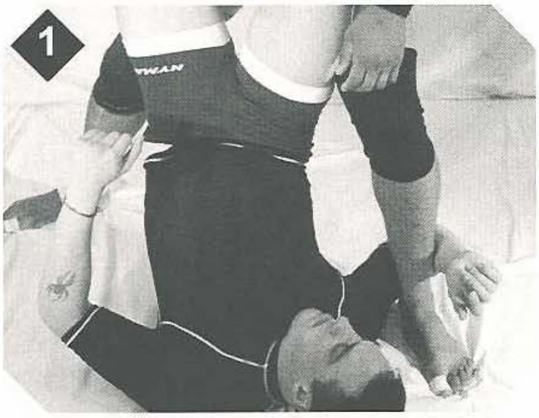


This movement is exactly like the Omoplata sweep, but without the gi it is difficult to control the arm. I hook his leg as shown and spin.



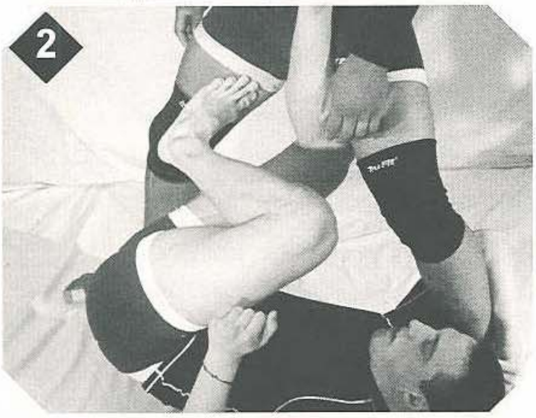


I then roll back on my shoulders landing next to him. I quickly stand up and pull up on his foot to take him down.



Chave de Joelho
Knee Bar

From the same set up, I open my guard as I spin and drop my knees.



I spin around the same way, but lock my legs around his.



Drive my hips forward and kick his leg out if need be.



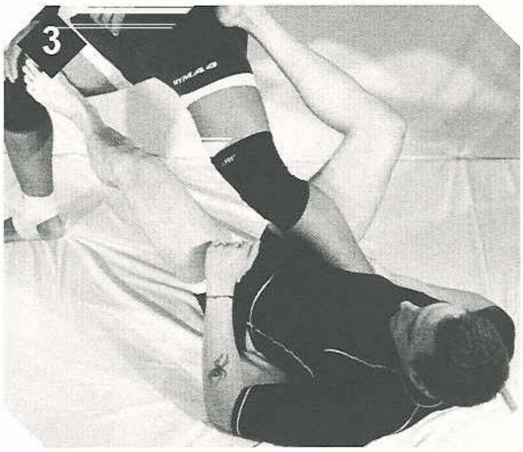
. hook the back of his ankle with my hand and extend my hips to get the knee bar.



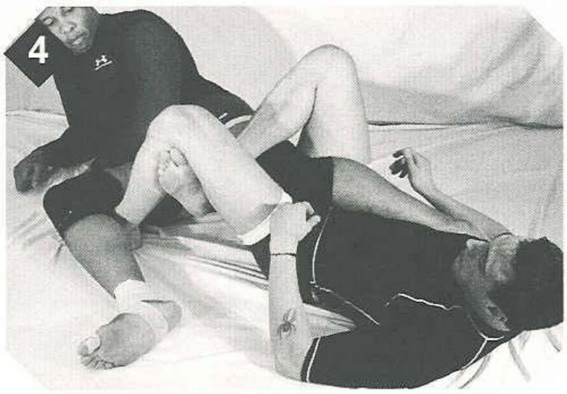


Here, I drop my right leg under his left, keeping my left foot in his him for control.

I wrap my right arm around the front of his leg this time.



I get my legs around his as shown and kick his leg out to bring him to the ground.



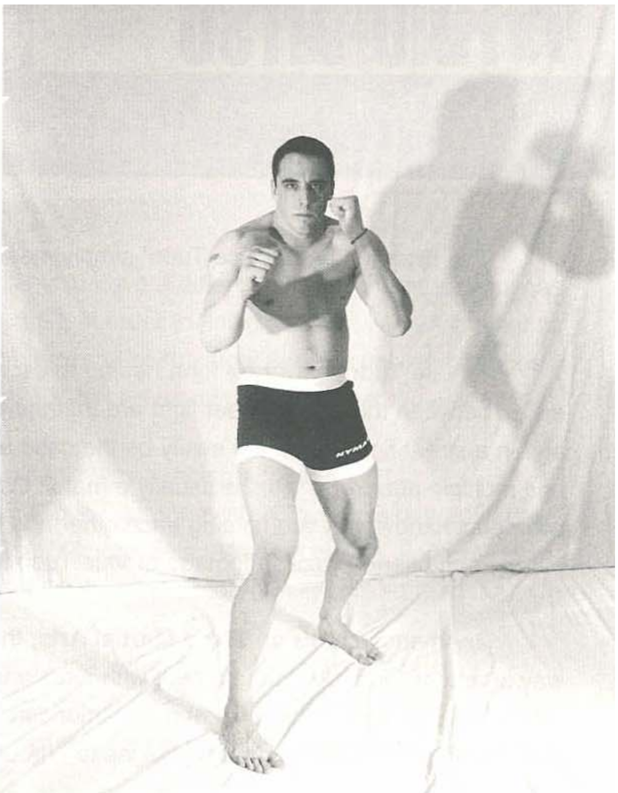


Once on the ground, I triangle my legs as shown so he cannot roll out - my left foot hooks under his right leg. I then hook his heel as shown and twist to the left to make the lock.



Closing the Distance (page 279)

Vale Tudo & Defensa Pessoal





The Presence of Strikes
and
The Absense of Rules

Fighting Without Rules

The Brazilian term, "Vale Tudo" simply means anything goes. There are three different forms of Vale Tudo:

1. **Vale Tudo** in it's true form has no rules, no gloves, and no time limits. The only differences between this and a street fight are that there may be a neutral party to stop it, or maybe not and in a street fight this could easily be the case as well. The second is the absence of weapons and multiple attackers. This is usually a match that has been set up in a gym or at an event where two people know they are fighting each other and have a pre determined set of rules. I have participated in and seen Brazilian footage of Vale Tudo fights where biting and eye gouging occur.

2. American **NHB** or **Mixed Martial Arts**, this is sometimes called Vale Tudo, but is not in any way shape or form. Any tournament with rules and time limits is a sport and should not be confused with a no rules fight. The rules of most American NHB tournaments often restrict certain fighters techniques and create unfair advantages to one of the fighters.

3. **Street Fighting**; I use this as a general term for all fights that happen without any pre planning, meaning one person was attacked by another. This is a very broad category where anything can happen. I have seen street fights that have a referee of sorts in the form of a bouncer or good samaritan. I have seen street fights with and without rules, so the concept that all street fights are life and death is a huge stretch usually meant to justify a martial artist's lack of participation in any kind of contact fighting to mask his or her lack of ability. Street Fighting may involve weapons or multiple attackers, in either case, you had better be very lucky (the luck translating to you are very good at fighting and your opponents are very bad) or a super hero with magical powers. A very small ten year old girl with an average I.Q. and some video game experience could easily defeat any martial artist with a simple pull of a trigger. I have used this book to concentrate on unarmed martial arts because of the ability to realistically practice it without getting killed, and the higher level of skill it takes to learn them. Anyone can pull a trigger, modern martial arts is more than that, we train jiu-jitsu to learn camaraderie, fitness, discipline, sport, and self defense in realistic situations, realistic being situations that we can win. Having a gun fired at you and getting hit by a car leave you with the same chances of survival, learning to defend against gun makes just as much sense as learning how to stop a car from hitting you, the only way is to not be there. I have put Vale Tudo and Street Fighting, or Self Defense (**Defesa Pessoal**) in this chapter together for these reasons, as true Vale Tudo and realistic self defense are the same.

What about Boxing?

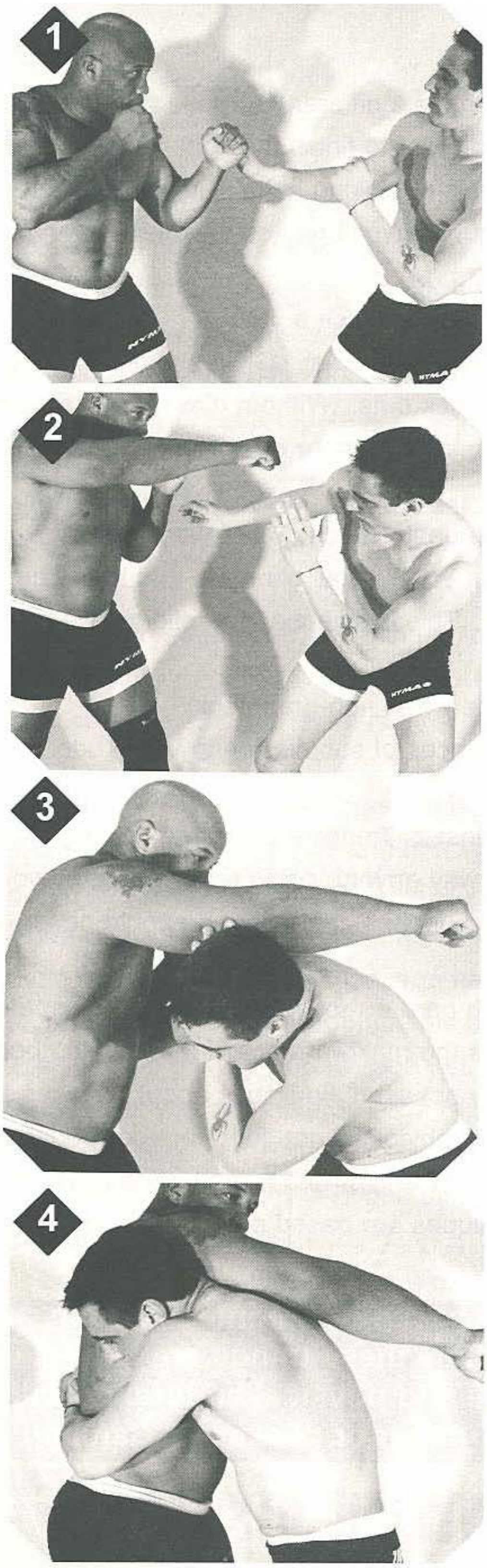
As I said earlier in this book, the strikes of Jiu-jitsu have a different purpose than the strikes of Boxing or Kickboxing. A Boxer's objective is to strike in order to finish the fight. A Jiu-jitsu fighter uses the strikes to open something else up, if in the process of striking a Jiu-jitsu fighter manages to knock out his opponent, then it is looked at as a bonus, but we won't rely on it working every time. Why?

- Submissions have been proven the most reliable way to finish a fight.
- In true Vale Tudo or Street Fighting, Boxing Gloves do not exist. Gloves make it easier to punch harder, resulting in a higher percentage of knock outs. Without gloves, fighters often break their hands because the small bones of the hand are more easily broken than the bones of the head.
- Other 'martial arts' striking techniques such as the death touch do not work reliably. How many times have you seen a choke or armbar work? Now compare that to the amount of times you've seen the death touch kill someone. This is science, not religion, we need to see it to believe it.
- Clinching is likely in most fights, including fights between non-grapplers.
- The occurrences of K.O. are less than the occurrences of submission in Vale Tudo.

Boxing is important to learn in order to defend against it. Imagine someone coming into your Jiu-jitsu school with no experience and say there was no way anyone could tap him out. It would be just as silly for someone who has no experience avoiding punches to say that he could never be knocked out.

Many Karate fighters will argue that they can punch hard without the gloves. They spend countless hours smashing their hands into things, such as the makiwara board (a punching board wrapped with rope) to toughen their hands. This is simply not what Jiu-jitsu is about. It takes a very low level of intelligence to perform these techniques and is obviously not good for your body, not to mention that by using this strategy of brute force, the tougher and stronger man will always win. Jiu-jitsu is about being intelligent and technical, the techniques are based on leverage, not brute force.

Striking arts are limited because it becomes a contest of pain toleration and physical endurance. While these things are helpful in Jiu-jitsu, no amount of pain tolerance and physical endurance will defend one against a perfectly set arm bar or choke. - C.Camblin



Baiting Punches

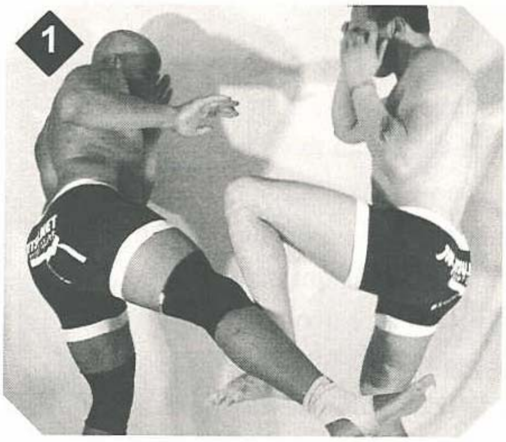
In this case, I will drop my hands a little to draw my opponent's (left) attention to my head. Why? Because I want him to attempt a punch to my head. In doing so, his elbows will raise from his waist and clear a path to it for me to enter for a take down.

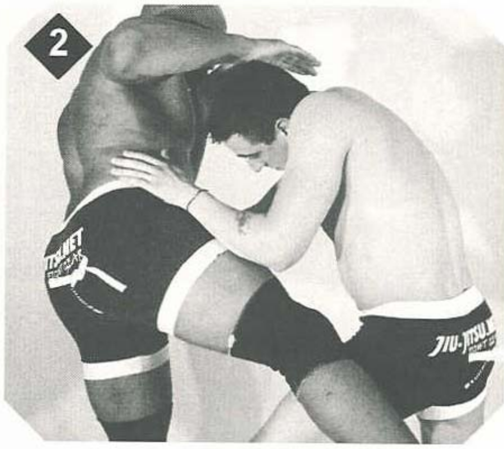
When I drop my hands, I keep my leg close and my head back. I also grab his lead hand as shown, this will encourage the punch to come from the rear hand, which is slower and can be easily seen coming. I tilt my head back slightly to keep it just out of range, just in case.

As my opponent punches, I slip to the side and parry his right arm as shown with my left hand.

When I clinch, I hold his back tightly to stop him from stepping back, getting distance and punching again.

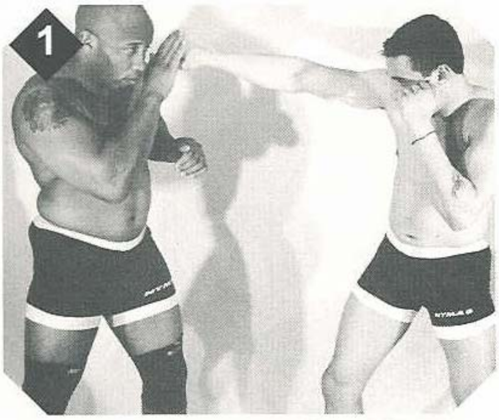
Notice how my left shoulder is touching my left ear. This is to avoid the guillotine choke. My head is also high under his armpit to stop him from elbowing me to the back of the head.



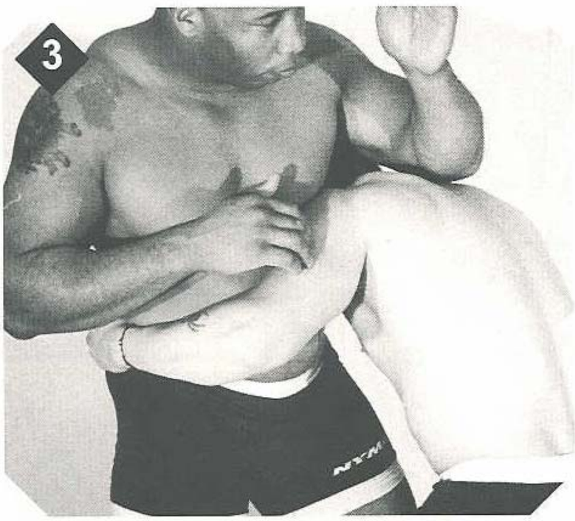


To defend the kick, it is important to remember not to drop my hands. A good kickboxer will use a kick to make my hands come away from my head so he can strike me there. Instead, I use my leg to block the kick by lifting my knee as shown (fig 1). As soon as I block it, I simply step forward with the blocking leg and clinch.







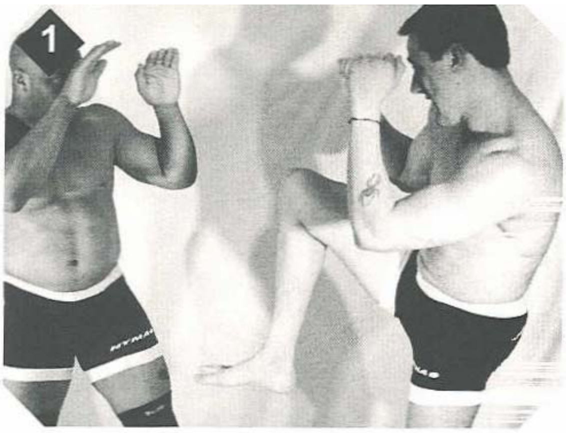


Using Punches to Clinch

Punches, in any combination, will ultimately lead to your opponent raising his hands to his head to defend. If he does not raise his hands, he will get hit in the face, which makes things easier for you in the long run, but I wouldn't count on it. Always prepare for the worst and train for the best.

When you throw high punches, remember to defend YOUR face and look out for counter punches. Keep moving forward as you punch to keep your opponent searching for solid footing.

As you punch to his (your opponent's) face, he will defend. When he blocks, his hands will raise and/or move away from his mid section, providing me with an opening to close the distance and clinch.

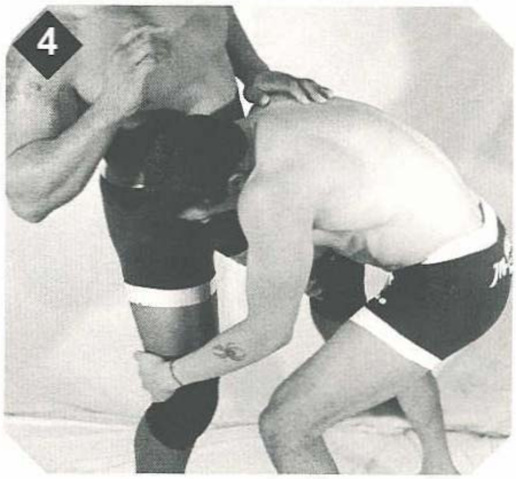




A Kick can be a great closing tool because it not only creates a substantial attack, but it will off balance your opponent while allowing you to get close without getting hit.

Think of this front or push kick as an offensive step forward to close the distance on your opponent.





Defending the Take Down with Strikes



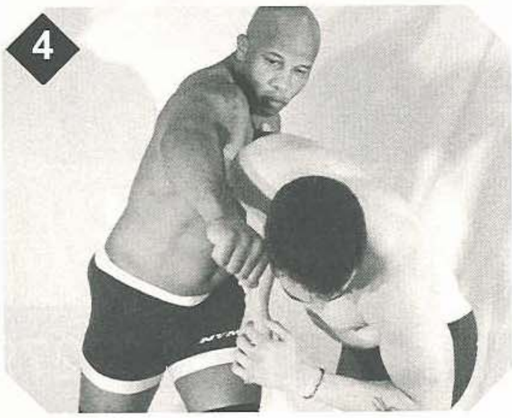
Here, I've illustrated the importance of keeping your hands up as you shoot in.



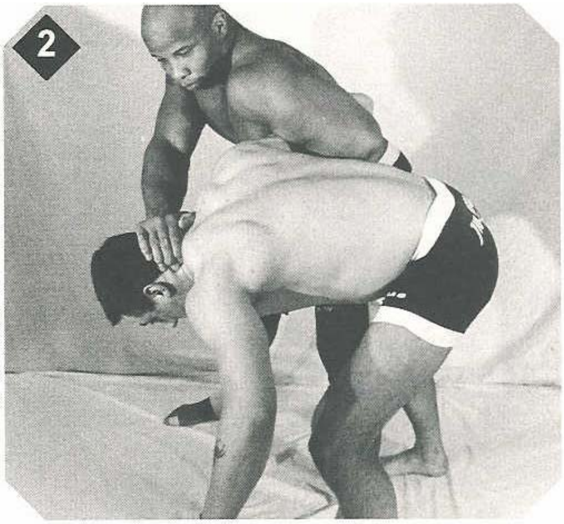
My opponent sees that my hand is not up to defend the left side of my face.



Once he successfully delivers the first punch to the side of my face, he [illegible] take away any future opportunity for me to shoot in by side stepping and punching again while I am dis-oriented and off balance.

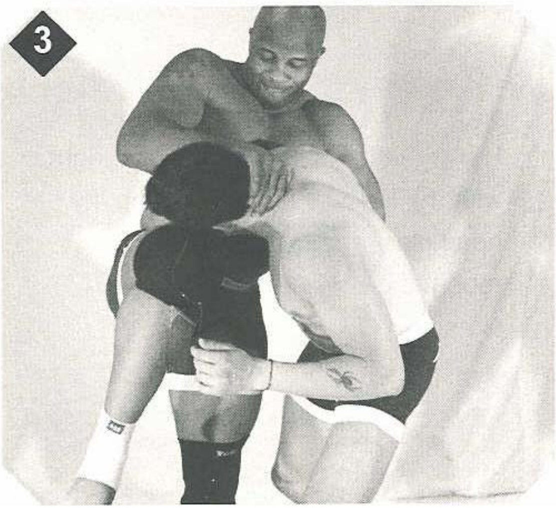






Here, my opponent (left) controls my head in the clinch and steps to the side as shown. He is holding my right arm with his left arm wrapped over. He will step back with his right leg. As he does this he will push my head down. As he side steps, he hooks my arm under his, which will pull me toward him a little.

He will use the momentum to add power to the knee he is delivering to my face.



Head to Chest



Hopefully you have learned from the last few pages that it is much safer to have you head against your opponent's chest and to hold him so he cannot make space to strike. Notice that I also step to the side to avoid getting kneed in the stomach and groin.



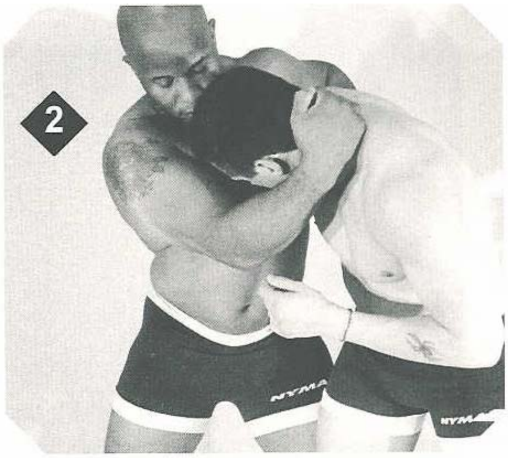
Here, I am caught in a tie up and to avoid a striking situation with a larger opponent, I begin to move myself closer by 'pummeling'.





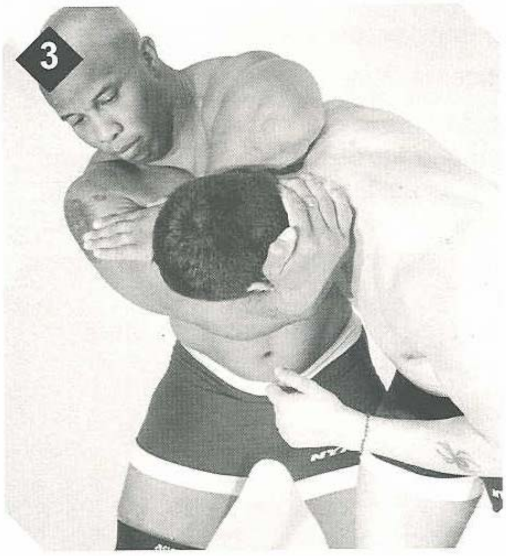
I 'swim' with my arms under his right with my left. As I do so, I bring my head close to his chest and then repeat the process on the other side.





Here, my opponent moves his hips back a little to break the clinch. He notices that I am making a move to punch, so he controls my head with his right hand, then releases his grip with his left arm.

He will then land an elbow to the side of my face, generating power from the hips. This can be a very effective strike at close range.





Back Clinch Takedown

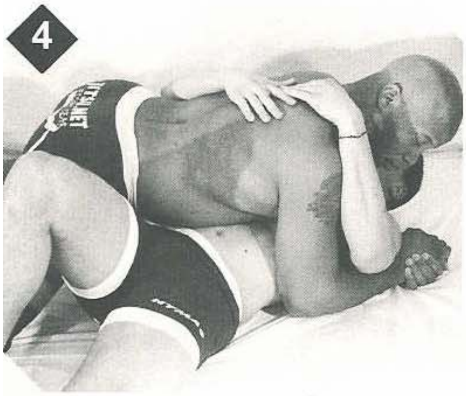
This is a way to put your opponent on the ground if you get around to his back. Without the gi, it will be very slippery and hard to jump on his back and choke.



Move your left leg behind your opponent and use your weight to pull him down - like a 'human belt'.

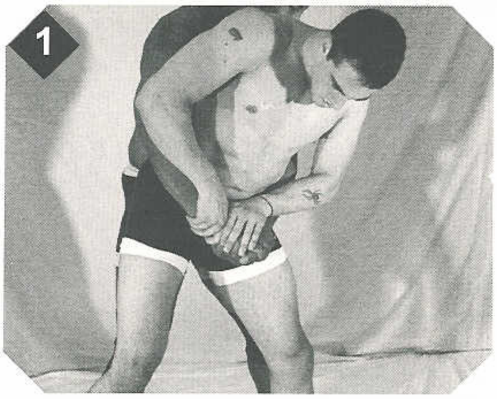


If done properly, you will land to his ·· as shown.



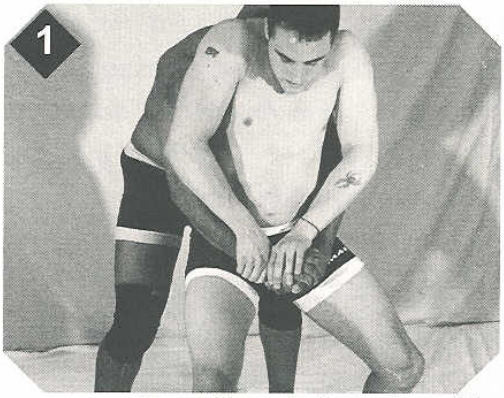
Be sure to fix your base to secure the position before moving on.

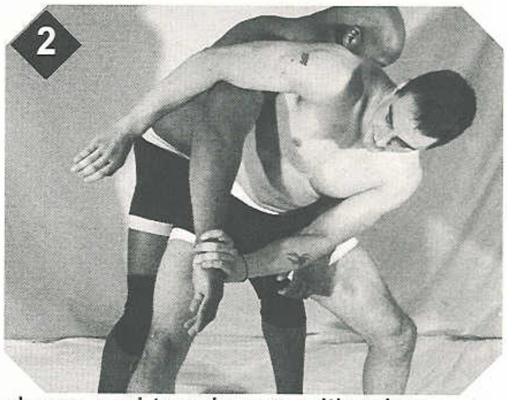
Defense





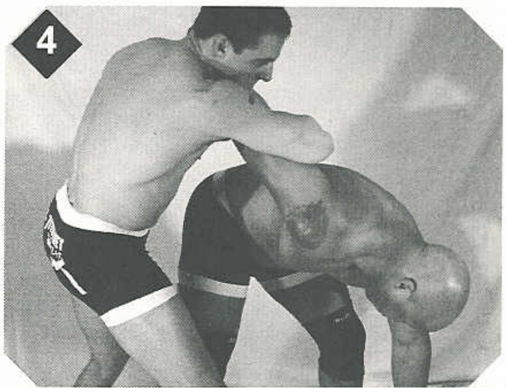
I first learned this move while training Japanese Jiu-jitsu years ago and dismissed it after training BJJ. I thought if I guy has your back, you are done. After seeing the famous fighter Sakuraba execute this on many opponents, I decided to 'bring it back'. Here, I push my opponents hands down and settle my weight to break the grip.



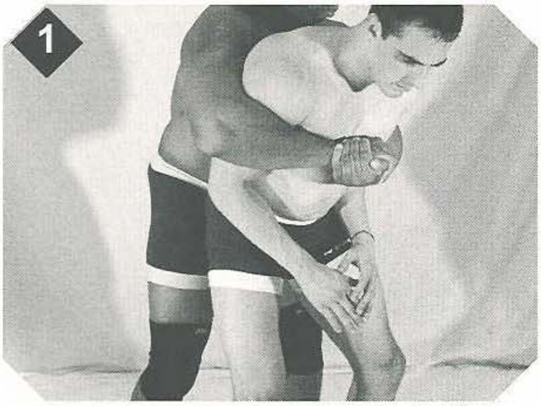


Once the grip is broken, I hold his wrist as shown and trap is arm with mine, creating a 'Kimura' lock. Your opponent will usually turn toward you, but you can kind of chase him around with this until you get the lock or put him on the ground, at least he won't be on your back anymore.

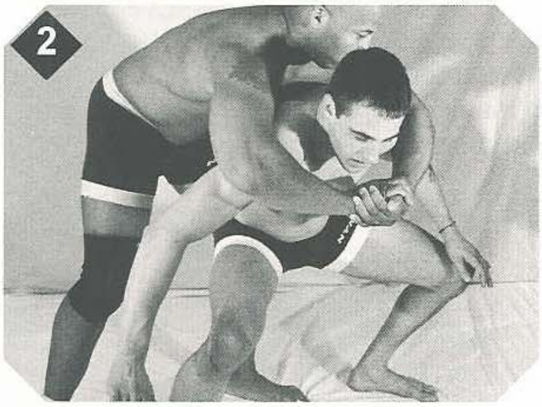




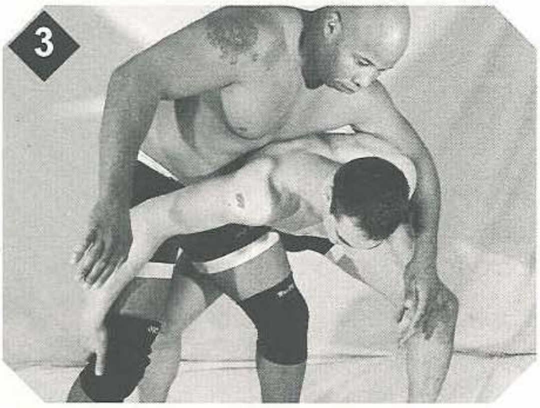
Bear Hug Defense



Here, I am in a bear hug where my opponent has his arms over mine.



To break free, I bring my arms up and my body down simultaneously.



I quickly step behind him, placing my right leg behind his left. I then grab his legs as shown and posture up, pulling up on his legs and putting him on his back.

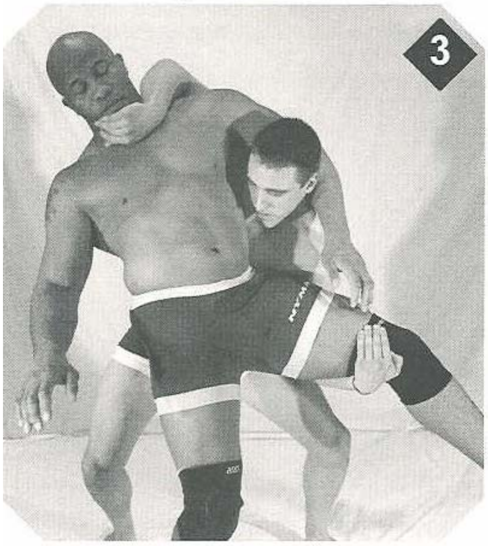


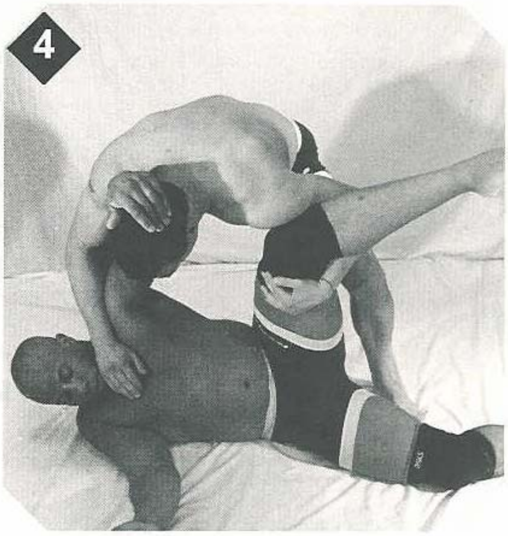




In this situation, my opponent has me in a head lock. It is important to first secure his right arm so he cannot punch me in the face, then the other so he can not squeeze so hard or reposition to choke. I use my left hand under his left leg and squat low with my legs. Dropping my weight and backing up will off balance my opponent slightly.

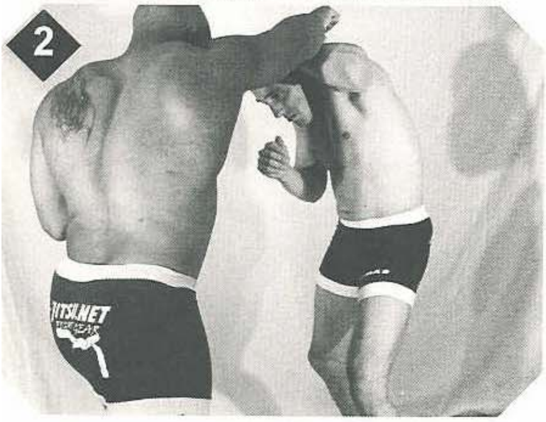
When I'm ready, I move the right hand to his face, back up some more and turn him to the right and I lift a little with my left hand.



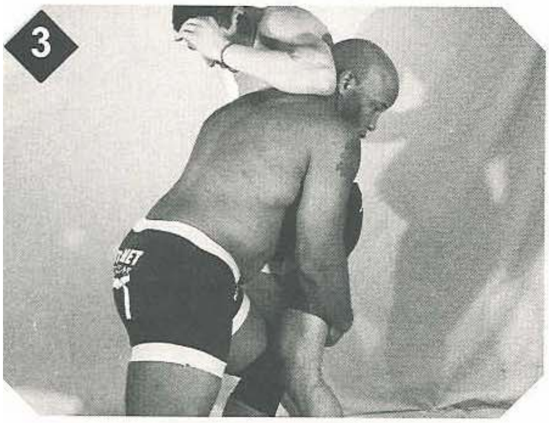




Here, we are using punches again to close, like a gun fight, the faster man wins. My opponent gets closer first and under my arms.



He keeps me moving backward so I cannot punch with any real power. I am also forced to defend as opposed to attacking.





Once we reach the wall, it will be very hard for me to pull back to get any power from punches.





Once on the wall, to get me to the floor, my partner drops to his knee without making space between me and him. He will maintain pressure forward with his shoulder and grab my legs. In one motion, he stands up and pulls up on my legs, bringing me to the ground. Once I am pinned, I cannot escape my hips and use my guard properly.





Breaking the Hooks





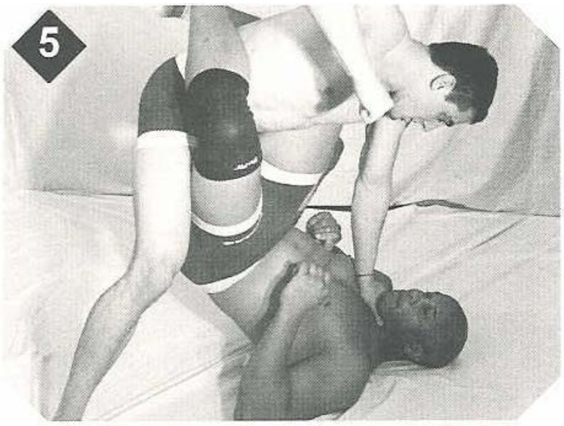




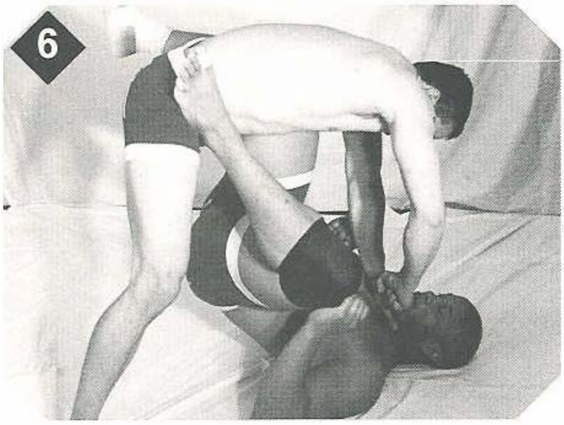
In the last 2 chapters, I showed some sportive ways to break the hooks (uncross the ankles). I am using this chapter to show the no rules way to uncross the ankles (break the hooks). The problem with using the sport methods of breaking the hooks in a 'real' fight is that often times, those methods will leave you open to being struck. Also, striking your opponent will keep him on the defense, while he is on the defense, he is less likely to attack.

Methods 1 & 2 are simply using the knee to the tailbone. I usually see smaller guys with shorter legs actually trying to simultaneously strike and drive the knee through the inside of the legs.

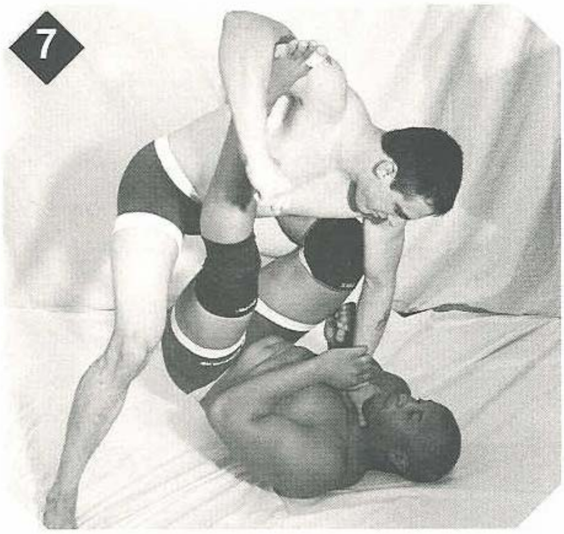
Methods 3 & 4 are simple, hit him low, when he drops his hand to defend, hit him high. Most fighters will open the leg on the side and use the shin to defend. Be careful you don't get stuck in the triangle choke.



Methods 5 thru 7 are the best for me personally to uncross the ankles, because if he doesn't open, he gets slammed on the front of the face. To defend, he has to open, which is shown here.



Make sure to do this with good posture and prepare for the arm bar attempt. Try to get a lot of weight on the hand that is grabbing his throat.



Passing the Legs

After we've opened the hooks, we need to control our opponent (bottom), then pass his legs.

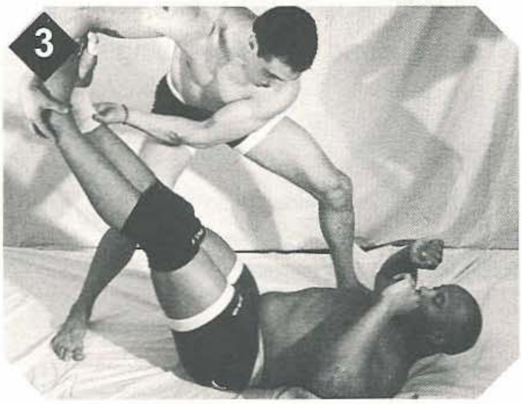


Here's a good natural follow through to the last method I showed of breaking the hooks.

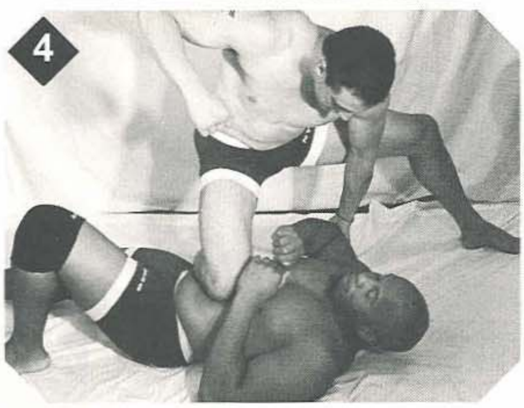


Control the ankles, keeping your knee at the back of his legs.

He will probably try to pull back, as he does, go with him and push forward.

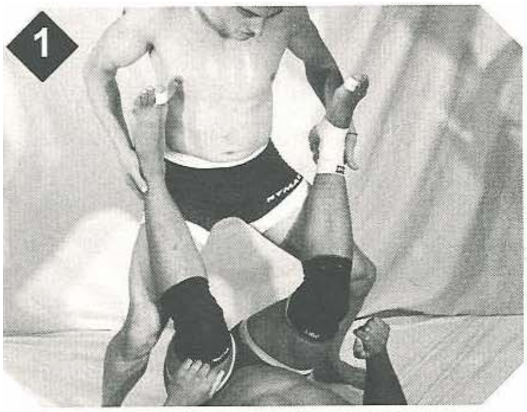


When you push forward, he will probably kick out. Use this momentum to pull his legs past you and step forward quickly with your left leg.



Shuffle your right leg forward and fix your base to the knee on belly position.

Passing the legs



This is another pass to the side, but here I will not go for knee on belly. I've seen it done that way, but it lacks a certain control that dropping on his legs contains.





Simply step over his body as shown, then with both underhooks (your arms under his arm pits), bring your weight down with your right shoulder to his face and your right side to the floor.



End up in a modified kesa gatame position as you slide through.



Passing the Half Guard

Here is another example of something you cannot do in sport jiu-jitsu that is very effective in a 'real' fight.

Here, I am stuck in my partner's half guard (I am on top and my partner is trapping my right leg with both of his legs) and he's holding my head down, making it difficult to move.



To release my head, I punch him in the ribs. To defend, he lets go of my head.



I then drive my chin in his face. Shown here, I use his cheek bone, which hurts his face, but an even better target is his eye.



My chin on his cheek will cause him to look the other way and loosen his grip with his legs.



Passing the Half Guard

Smash his face down with your chin as hard as you can focusing all your weight on his face.



He then releases the grip with his legs.



This pressure will allow you to slide your knee to the floor, gaining the mount position and freeing you from the half guard.



Strikes from the Top

Here are some strikes from side control - they may not end the fight, but the will create openings for better positions and submissions.



Steps 1 & 2 - Knee strikes from side control.



Steps 3 & 4 - Elbow strikes to the head from side control.





Steps 5 & 6 - More elbow strikes from Side Control. I slide my arm along the floor, or try not to lift my arm too high in the air. Making to much space will give your opponent an opportunity to escape.





Steps 7 & 8 - Knee strikes to the head.

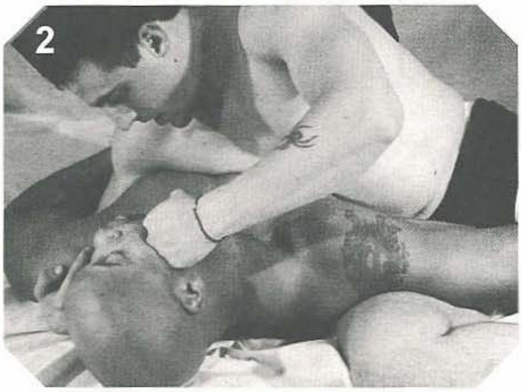
Notice how my position is still tight. I slide my elbows and knees as close to the floor as possible, leaving little room for my opponent on the bottom to escape.





Setting up Americana with Punches

Once again, I will take advantage of the fact that this is a no rules fight.



Notice how I control his right arm with my legs so he can not escape easily or strike from the bottom. While his arm is trapped, he cannot defend punches to the face with that hand, this can be devastating and actually end the fight by itself, but I will count on him being skilled and strong.



He uses his left hand to defend, this gives me the opening I was looking for and I take it.

I press his left wrist to the floor with my left hand, keeping my right arm under his left.



I switch my base and go for the shoulder lock.









Strikes from the Back

In this situation, my opponent is giving me trouble and holding my right arm back with his right from choking him. In order to get his arm down, I kick him in the lower abdomen or groin, this will force him to lower his hand and defend.

If he does not let go, or lowers the other hand, I can throw elbows to the side of the face or the neck. This will force him to bring his hand up and let go of my hand. Once he is busy defending my strikes, he will forget about the choke. and leave an opening for me to sink it in.



Cervical
Neck Crank

This is another example of something not allowed in sport jiu-jitsu, the neck crank. You must be very careful when practicing this.

From side control, my left and is under his neck.



I bring my right arm over his cheek as shown, forcing his head in the opposite direction.

I made a lot of space here so you could see the details and my partner does not have a very flexible neck, so I had to go very light.



I then press down with my right arm, elbow to the floor and lift the top of his head with my right.

Neck Crank



Here, my position is identical to the crucifixu position.



I hook his right arm with my right leg and control his left arm with my left.

I bring my right hand across his face.



My left hand goes over his back with my palm facing up. I clasp my hands together as shown.

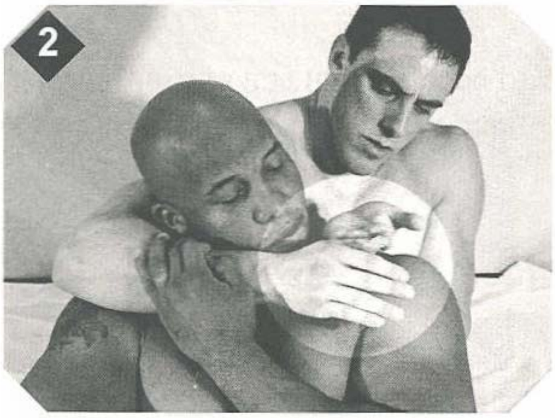


The lock is made by twisting my wrist up. The knife edge of my right hand is across his face.

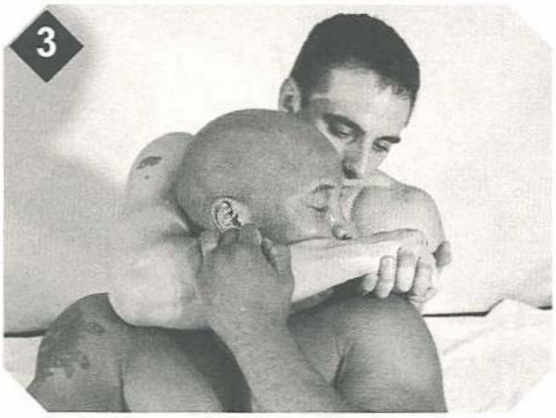


Neck Crank

This is that same type of neck crank as the last, but performed from the back.

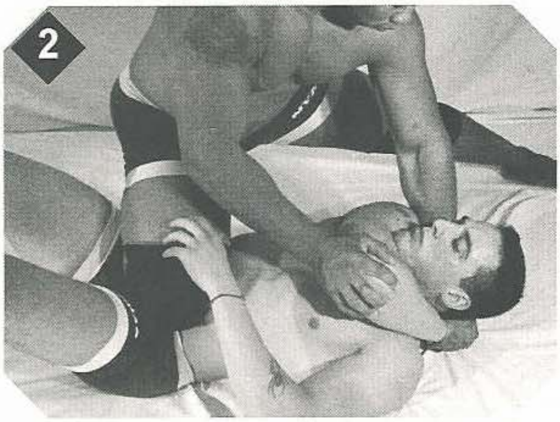


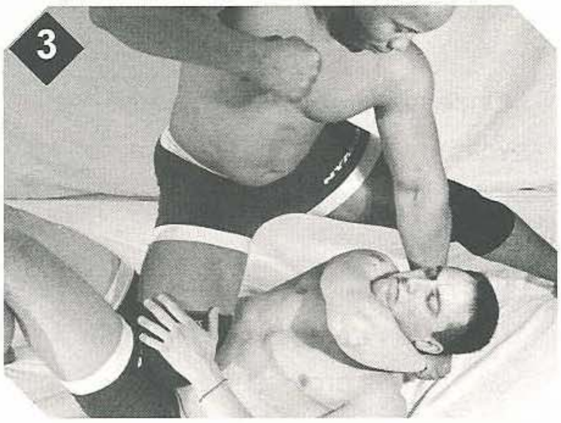
The hand position is almost identical and gives a good view from another angle.

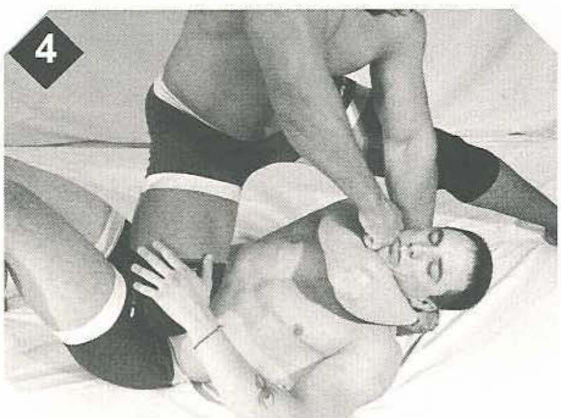


Notice how my left hand comes up from behind him with the back of my hand over his shoulder.









Knee on Belly

Here is a good look at setting up strikes from the Knee on Belly position.

The arm can be used across my face to stop me from turning toward him and escaping.

Having my arm this way will also leave me pretty much defenseless against punches to the face.

I will be forced to escape by rolling away from him, exposing my back.



Knee on Belly Escape

To prevent him from securing a position on me, I must be on the move immediately.



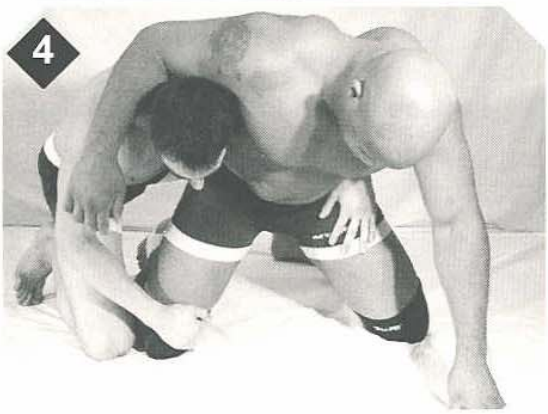
I push his left leg out, slowing down his transfer and disturbing his balance.

I then use my escaping movement to get his knee off my belly.

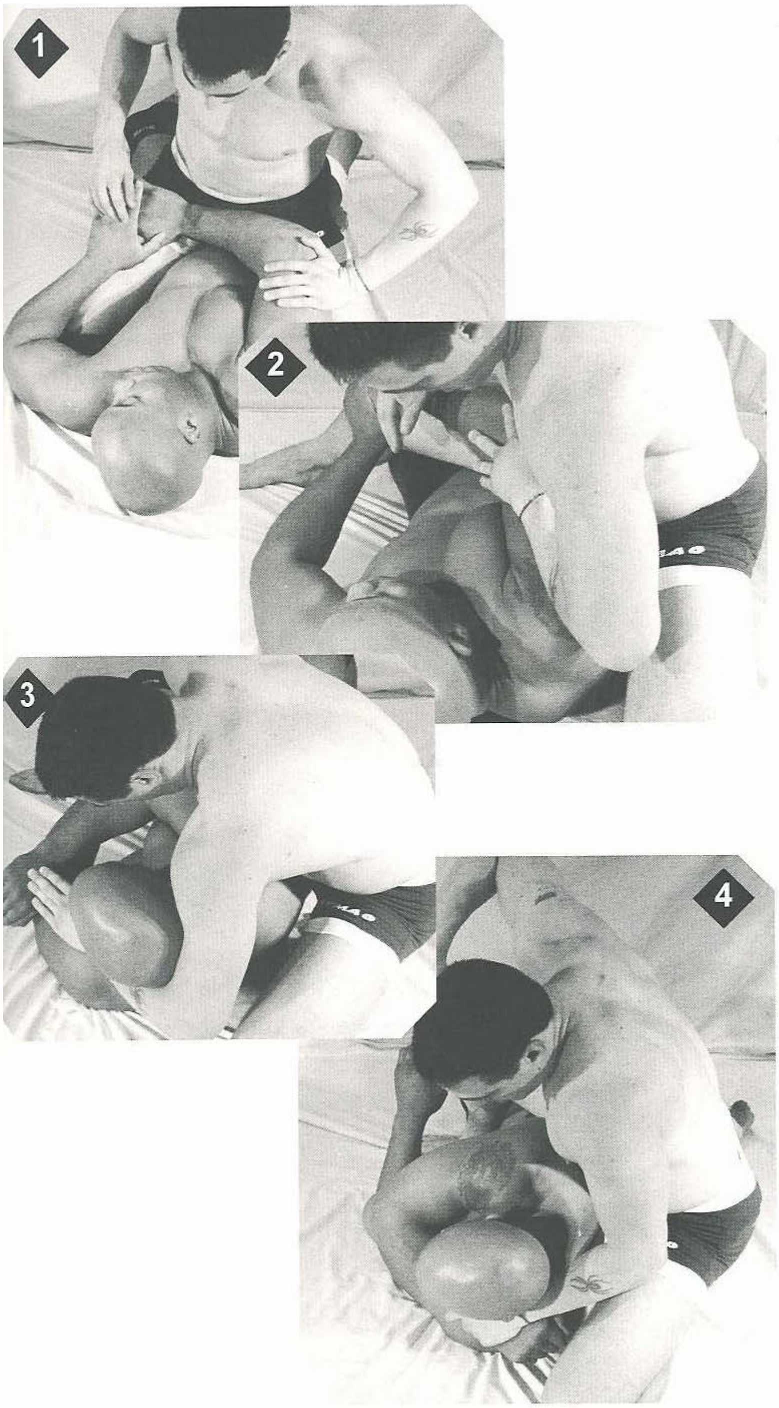


Once his knee is off, I hug his leg with my left arm and hide my head in his belly to escape the strikes.

Notice on frame 3 how my right shoulder is protecting my face from strikes and my head stays tight to his body.



I quickly get to my knees and move around to his back.



The Vale Tudo Mount

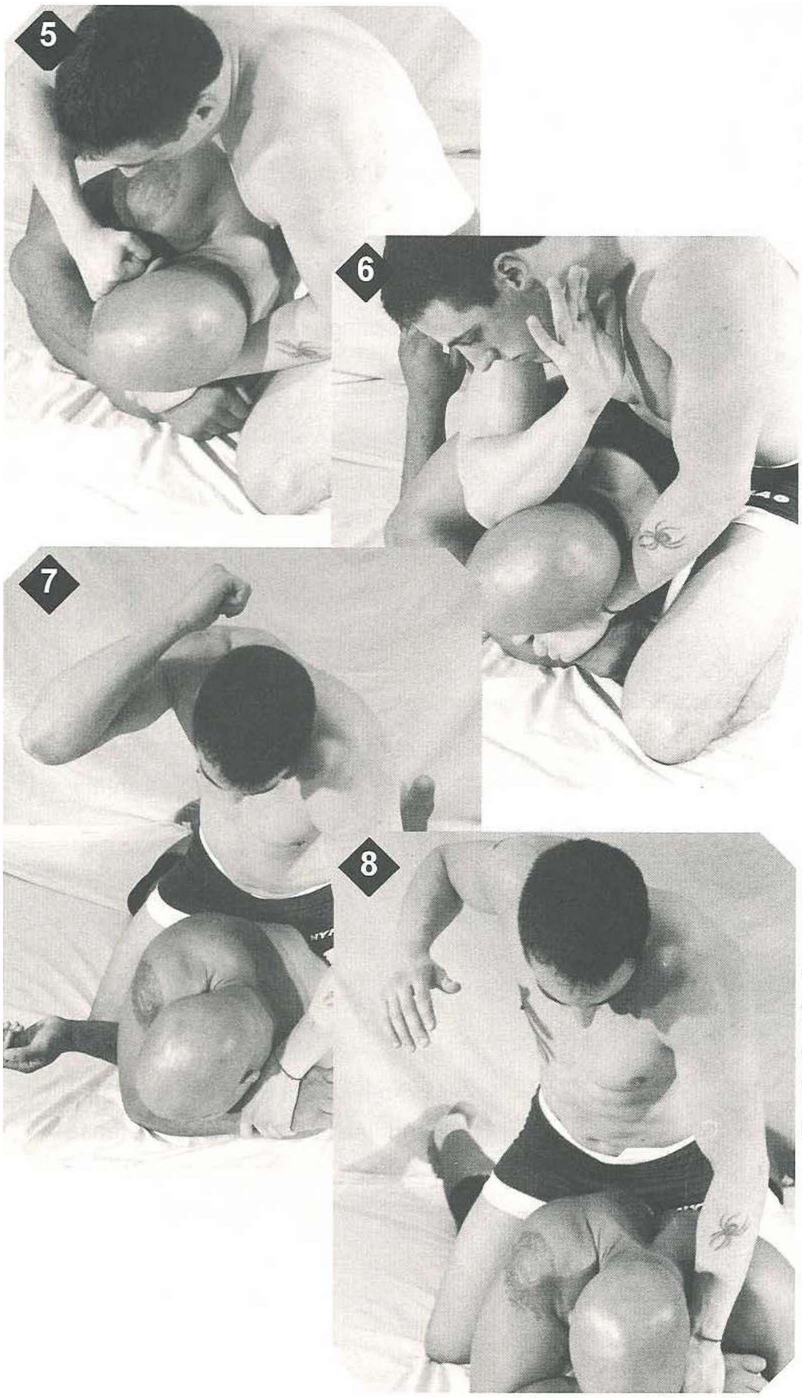
This is a move to block my opponent's escape from mount.

Here, he is pushing on my leg and attempting his escaping movement.

As he pushes, I go with it and turn to the side, lifting my right knee up. but keeping the foot on the floor.

I get my body behind his right arm and force it over his face with my weight.

I grab his right wrist with my left hand, leaving him almost defenseless. I will then be able to strike him with less interference.



Vale Tudo Mount

With no gi from the mount, going for the armbar can be tricky, especially if we are both sweaty.

Here, I demonstrate a series of strikes that are designed to get my opponent to turn over and give the back so I can choke.

If I knock him out in the process, it's a bonus.

Once the back of his head is facing you, change from closed fist to elbows and slaps so you do not break your hand on the hard bones of his head.



Mount Escape

This is my favorite escape from mount position when strikes are involved.



When your opponent attempts to strike from mount, bridge up hard, this is very important, because bridging up will force your opponent to use his hands to base himself instead of punching you in the face.



Once his hands hit the floor, move your hands to his arms/armpits as shown. Roll back over your shoulder (like the warm ups in the beginning of the book) and replace your hands with your feet.



Continue to roll out and you will find yourself in a great position to attack with an **ankle lock**, and more importantly, you will have escaped.

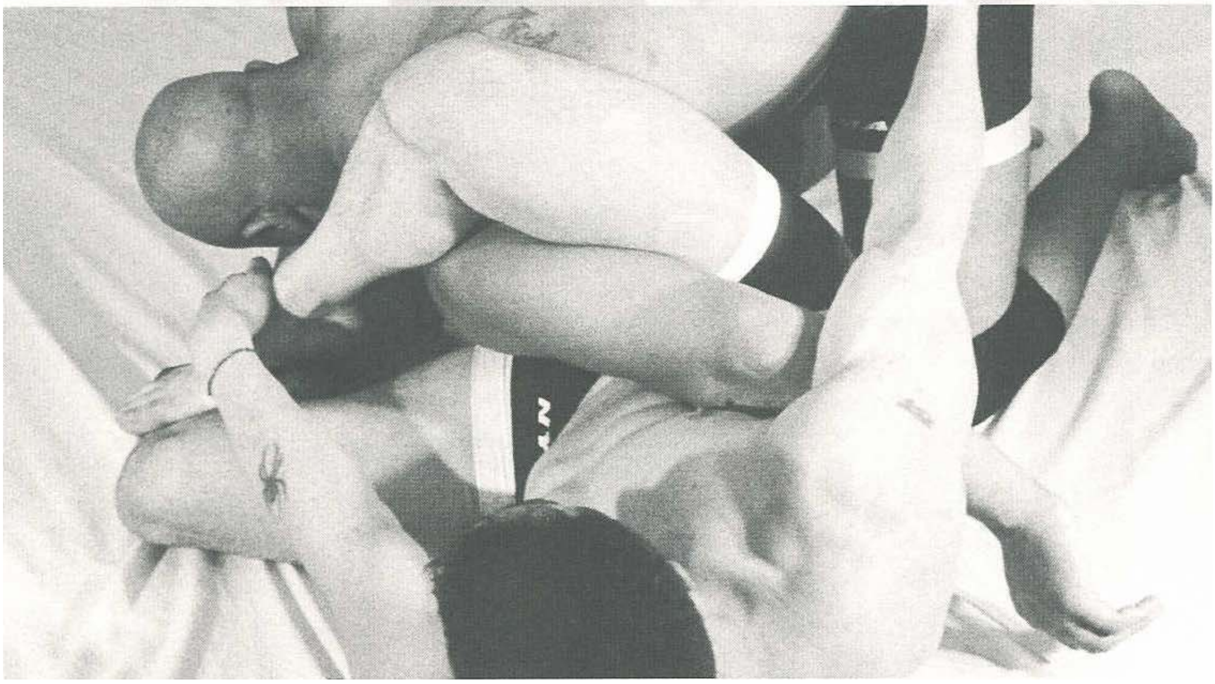
I showed the punches from inside the guard before I started this section because now you know what to look for. The most important thing here is to stay tight and aware in order to avoid getting hit.

Without the gi, you lose over 30% of your techniques. When you involve punches, you lose even more. The game is limited because you always have to keep in mind that your opponent will strike you at any opportunity he gets and without the gi, you will have less chokes, sweeps and armlocks at your disposal.

I am using this chapter to show some of the moves that still work in this situation and how to set them up differently.

Remember, I am showing this without a gi. If you had a gi on, you could still use it to choke and set up submissions. A gi might also encourage an opponent to grab you instead of striking you and would definitely dry your opponent off.

Most people prefer no gi in Vale Tudo, but it is really up to you since it does have it's pros and cons.

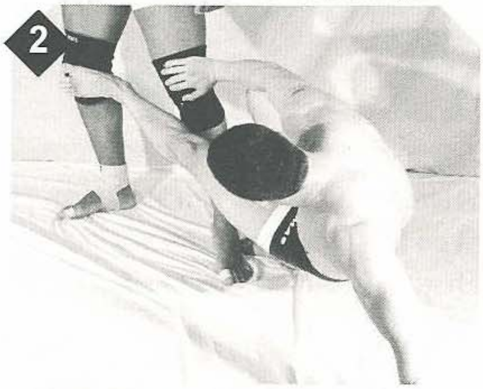


Standing Up



One of the most important things about the guard for Vale Tudo is how to transition in and out of it.

Here, I am showing the appropriate way to get up from the guard position when strikes are involved.



I base myself on my left hand and right leg.



Keeping my right hand up to defend my face, I kick his knee with my left foot to distract him and keep him back.



I then swing my left foot through and under my left arm, keeping my hand up and shuffle back to my feet.

Strikes from the Guard



This is a simple demonstration of punches and kicks from the guard position. Notice how I keep his head close to my chest.

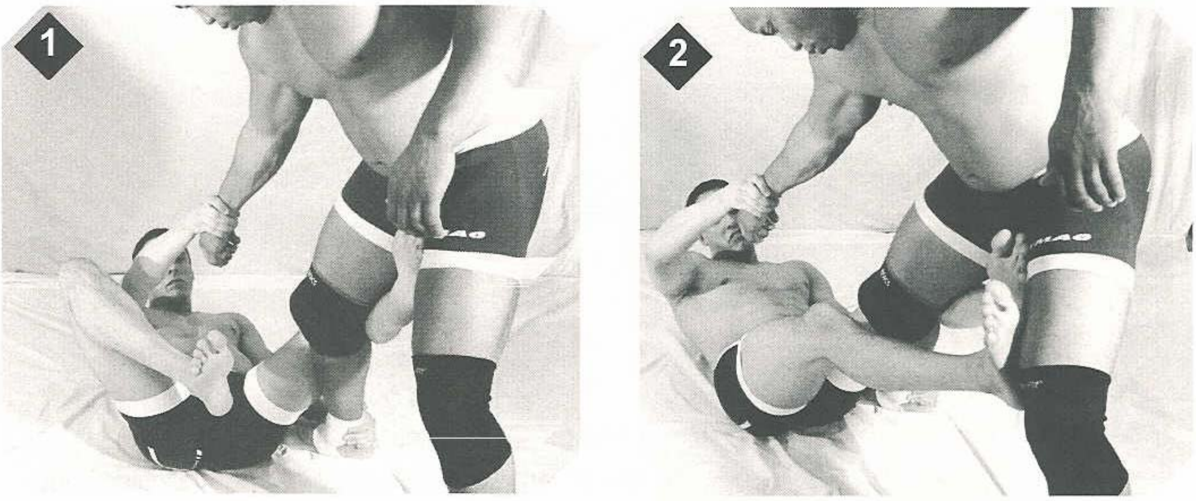


Here I am kneeing him in the leg. If I do this a few times, he will find it hard to stand up if he has to.

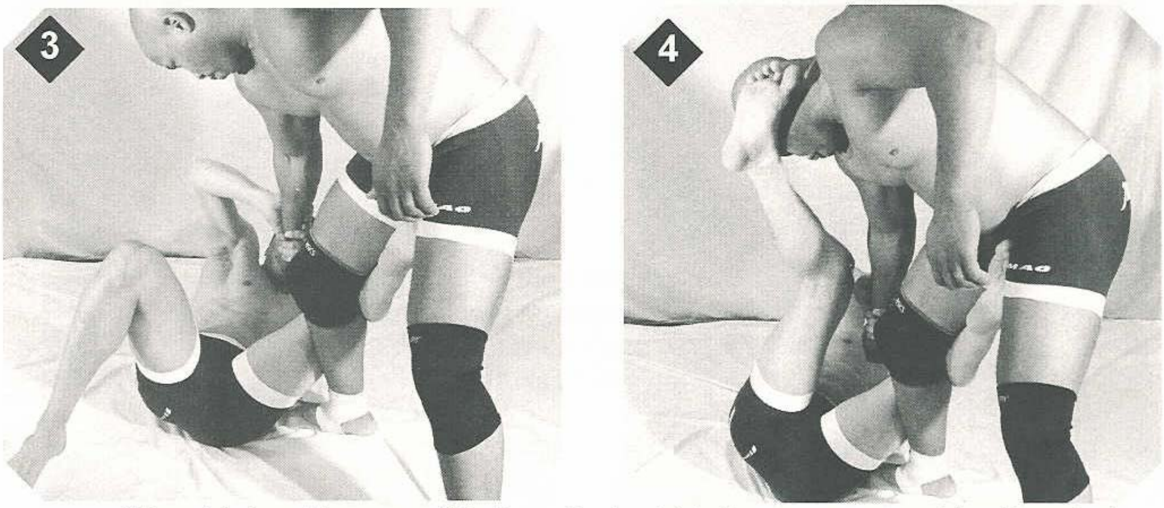


If I want him to drop his hand away from my face, I can hit him in the ribs as shown with my knuckles.





This is a nice set up from DeLaRiva guard where I first kick out his left leg with my right.



When his head lowers a little from the leg kick, he opens up, making it easier to kick him in the face.









Triangle Choke for Vale Tudo.

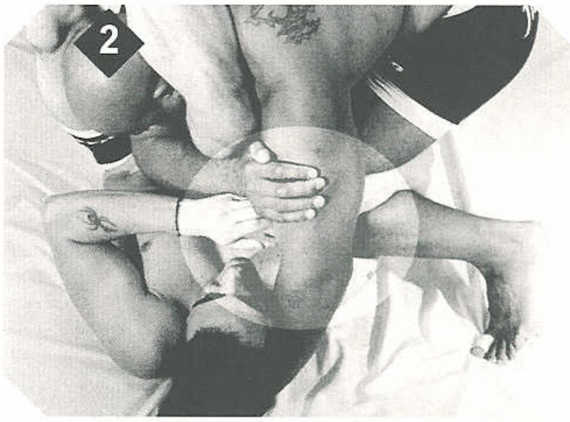
Notice the difference occurs on steps 2 & 3 when I have to be mindful of his left arm and his ability to punch me in the face.

Details:

- 90 degree angle. Make sure you are pivoted at a 90 degree angle, it makes it easier to complete the triangle (figure 4) with your legs.
- Arm across the neck. Make sure that one side of his neck is being pressed by his own shoulder and the other by your leg. If the arm isn't across, the pressure on one side of his neck may not be strong enough to make him tap.
- Lift the hips. If he gives you trouble, lift your his high in the air to make it easy to pull the arm across and under his chin.
- Pull the head. Sometimes pulling down on the head can be enough to make your opponent tap if his arm is not across his neck.
- Squeeze the legs. After the tringle is complete, Squeeze your knees together to make more pressure on your opponent's neck.

Defensing the Slam





Here, my opponent (top) lifts his leg and prepares to slam me. I immediately hook under his leg and pull it toward me so he cannot get enough leverage to lift.

Escaping the Triangle





Once my opponent (bottom) has me in the triangle, I must put my hands on his hips and look up. Once I get to my feet, I bring my legs over him and make the triangle around his body. I slide back to his legs. If I simply squeeze his knees together, it will make a great deal of pressure on his knees if I push his ankles out, causing him to tap.

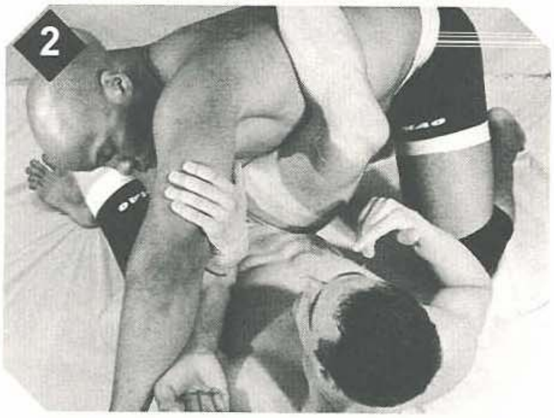




Arm Lock



Once again, I am mindful of the punches to the face as I pivot to the side from the bottom to attack.



I pass his arm as shown in frame 2 so I do not get punched in the face.



I then pass my leg over his face and hook his arm to set up the armbar. Notice how I waste no time hooking the leg in case he tries to pick me up.





If he resists my armbar attack, I will sweep him to the side by rolling to my left.



Once he is down, I hug his arm tightly.



if he is a very strong guy, so I make the 'U', rolling on my left side to straighten the arm out. Rolling to the left will put pressure on his shoulder.



Details

- Knees together. Squeezing your knees together makes a 'vice' with your legs on his arm that will prevent his arm from twisting out of the lock. The vice will also keep pressure off of your groin as you pull his arm toward you.
- Thumb up. Keep your opponent's thumb pointed up and his pinky to your chest to ensure the lock on his elbow will occur.
- Lift your hips. To make pressure on the elbow, lift your hips.
- Kick your legs down. If he tries to sit up, use your legs to make pressure on his face.
- Keep the arm close. Use the muscles in your back and keep his arm close to you.



Omoplata

Omoplata is something that changes a bit for Vale Tudo - Here I push his face to he cannot get good leverage to punch.



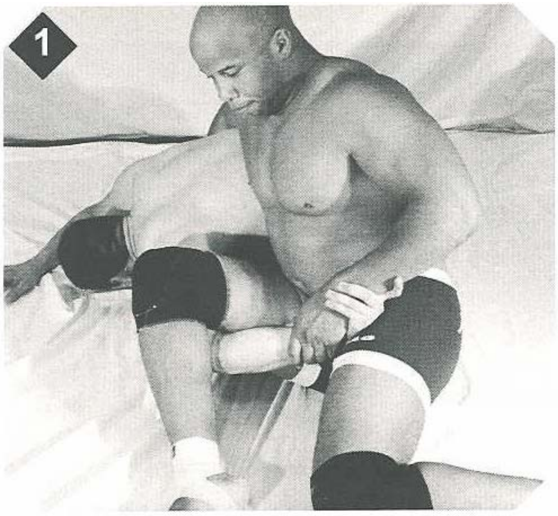
Once he is far enough away, I bring my right foot to the front of his face and grab his shorts to bring my self around and pull myself up to a seat-ed position along side him.

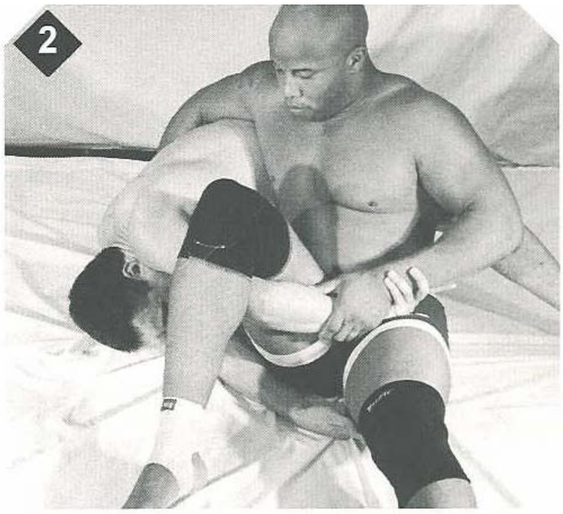


The rest is the same as previously described in this book.

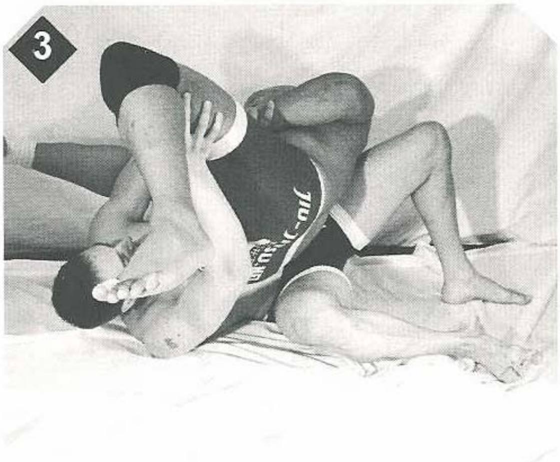


- Control your opponent's back to prevent to roll.
- Sit up toward his head.





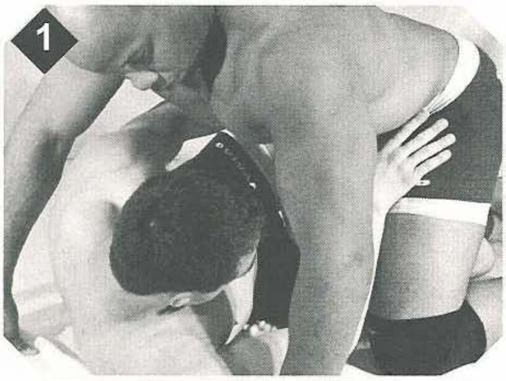
This is a great escape from the omoplata for Vale Tudo. Here My opponent has me in the Omoplata. I have to post up , the leg closest to him (my left) and slide my right knee close to his butt.





When I get into position, I roll under him (to my right) and quickly get to my knees.

Half Guard Reversal



In this half guard reversal, I am on the bottom and have his right leg trapped with mine. Notice how my head stays close to his belly to avoid taking strikes to the face.



I escape my hips to the left and post up on my right elbow.

Once I get up, I grab his left ankle with my left hand and and his left wrist with my right hand.



I drive forward and pull his leg out of the way and pass my partner's left leg and left arm.



Once I reverse him, I quickly fix my position to side control.

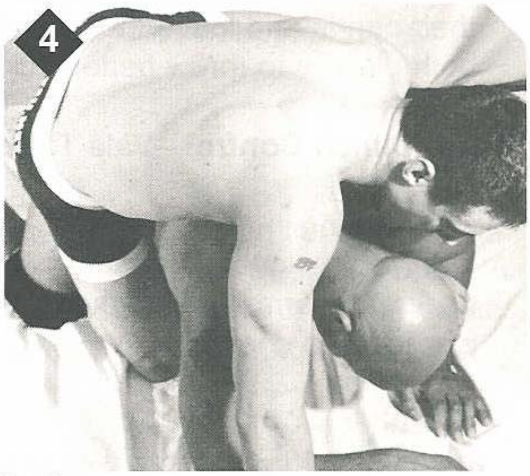




In this frame, my partner makes the mistake of not putting his arm under my arm on my left side.

This space allows my to escape [illegible] the back door.





From there I will climb around and take his back.

Drills for Vale Tudo

Shooting on Punches

One partner tries to shoot for take downs with head gear on. The defending player wears boxing gloves and tries to strike the player shooting in.

Rolling with the Punches

One player starts in the other's guard. Practice rolling (sparing) with light strikes and slaps involved.

Slipping Punches

One person throws light punches at a medium speed while the other parrys it to the side and slips the punch to the clinch.

Kick Sparring

Both players spar throwing low kicks, trying to land the kicks to the outer thighs. To block the kicks, try lifting your leg and using your shin or kicking your opponents leg as he tries to kick you. This will train both partners not to drop their hands and leave their head open while blocking the kick. It will also teach both players to throw better kicks while toughening the legs.

Drills for Clinch Control - Vale Tudo and Sport

Pummeling

Both players start in a clinched position, left arm cupping the back of the neck, right arm cupping the back of the tricep. From there, both players should work for the control of the upper body with both arms under.

Gi Pull

Both Players start with one hand on the collar and the other on the sleeve. Try to pull each other to his side of the room - like tug of war.

Drills for Endurance

Guard Circle

One player stands over the other and runs side to side, trying to get past the other's legs. The player lying on his back tries to keep the standing player in front of him.

Drills for Endurance con't. ...

Fresh Opponents

Have one person start in the middle and 3 or more opponents ready to go, each opponent spars with the one in the middle for 3-6 minutes, one right after the other.

Guard Drill

Let's say there are 8 people in a class, put 3 people down, these people are the king's of the hill. Each of the remaining students takes their turn to try and pass the 'king's' guard. If the 'king' taps or sweeps the attacker, he is still the king and the next player gets a chance. If the player passes the 'king's' guard, he becomes the new 'king of the hill'.

Magic Circle

Two opponents face each other and try to run from side to side with one player trying to catch the other, one being the chaser and the other the chasee. A coach should stand by, and randomly switch the roles of both players.

Drills for Strength and Muscular Conditioning

Natural Gymnastics

I am not an expert on natural gymnastics, nor did I wish to write a book on the subject. I can, however, recommend a few of the exercises from **Ginastica Natural** by Alvaro Romano. There are exercises such as the ones I illustrates in the warm up section of this book. I highly recommend researching this type of training, we do teach it at my school.

Drills for strength and muscle conditioning con't ...

Legs

Free standing squats, lunges and jump squats are all useful and common exercises for the legs with or without weights.

Upper Body

Dead Lifts and bench press with weights are both proven effective exercis es for the upper body. Without the use of weights, rope climbing, swimming (full body), and push ups are all excellent.

Drills for Technique

Escapes

Let your partner start in a dominant position, from there begin sparring to see if you can escape.

Escape, Sweep

One player performs the Kimura or Belly Sweep to mount, when mounted, the other player bridges and rolls to escape, starting the drill at the beginning - repeat.

Escape, Sweep 2

One player performs a scissor sweep, after achieving mount, the other uses his escaping movement and ends up in the guard, reversing the drill.

Throws

Players face each other, each player takes a turn entering and setting up a hip throw by balancing his opponent on his hips without throwing them.

Takedowns

Players face each other and each takes a turn performing a penetration step to set up a double leg while his opponent tries to sprawl. The opponent should sprawl slowly at first, then escalate as his partner gains confidence.

Drills for technique con't...

The Ball

Both players roll for position only at about half speed and with little or no strength. If one player sees an opportunity for submission, he should take it slowly and his partner should cooperate and tap. After he taps, the position should stay the same and allow him to escape, then continue rolling.

ArmBars

From the Guard, 20 arm bars on each side with perfect form - do not crank it to a tap each time.
* This kind of repetition can and should be done with all techniques.

Open Guard

One person starts standing, the other tries to defend the pass.

Class Structure

Every Class should be broken into 4 parts:
1. Warm Ups and Conditioning
2. Instruction
3. Drilling (practice)
4. Sparing (trying the techniques for real)

Where do I go from Here?

Questions?

Now that you've read through the book, you can use it as a reference manual. If you have any questions about any of the techniques in this book, please go to my website at **www.jiu-jitsu.net**. Click on the Mixed Martial Arts Forum tab on the front page, from there you will see our discussion forums, get yourself a free screen name and go to the **BJJ COMPLETE Q & A** to post your questions or comments about the book. Depending on the volume of questions, I should be able to answer yours within a day or two. I am happy to be the first to write a BJJ book of this size with customer support.

Instructors

If you are a school owner and are not currently ranked in BJJ, or hold a rank of blue belt and can not find a high ranked instructor nearby, please go to my website at **www.jiu-jitsu.net** and check out our BJJ association. Our goal is to provide as many people with quality Brazilian Jiu-jitsu instruction around the globe. If you do not have internet access, call us toll free at **1 866 LEG LOCK**.

Fitness Resources

For this I can recommend a good book and good video. Arnold Schwarzenegger has a book available called the encyclopedia of bodybuilding, it's all you'll need to know about strength training.

For natural fitness without weights, try **Ginastica Natural** by Alvaro Romano - a great video series.

Video Instruction

There are many good tapes on the market, I have seen a large majority of them and in my opinion, Mario Sperry's instructional tapes are among the best. They can be purchased at **www.groundfighter.com**. Mario has tapes available on sport Jiu-jitsu, submission grappling and vale tudo.

Get on the email list at www.jiu-jitsu.net - I hope to someday release videos or DVDs to go along with this book, so stay tuned!

Where do I go from Here?

NEWS

The most up to date news including fight results and interviews can be found at my website - **www.jiu-jitsu.net** in either the Mixed Martial Arts Forum or on the front page.



Tournaments

If you live in California, there are a bunch of good quality Brazilian Jiu-jitsu Tournaments to compete in hosted by Joe Moreira, Claudio Franca, the Machado Brothers, and members of the Gracie family. For tournaments in the south east US, contact Marcio Simas in Orlando. The tournament circuit in New York and the Eastern US is a little dry, but I'll be working on fixing that. Check out my website and stay on the email list, I'll be hosting an annual tournament soon. In the mean time, the Grappler's Quest tournaments run by Brian Cimmins are of decent quality, but are not currently recognized by any Brazilian Jiu-jitsu federation, nor are the NAGA events.

Equipment

There are many good online shops that provide good pricing on Jiu-jitsu gis and fight wear. I currently sell Vale Tudo Shorts on my website and will probably carry gis in the near future.

Schools

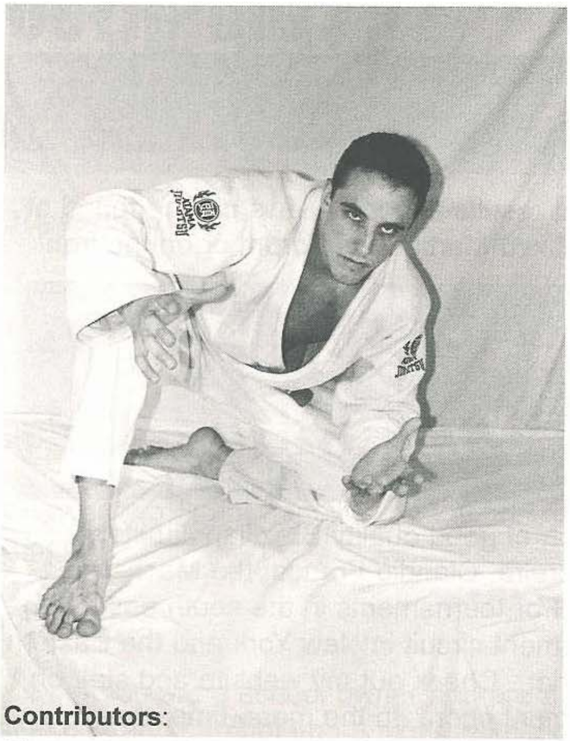
People are always asking me where they should train - I will tell you *some* of the places I have trained at and enjoyed it. These are some of the world's best academies and come with my highest personal recommendation.

Western US: Joe Moreira's Jiu-jitsu de Brasil, New Port Beach, CA. Joe is an excellent teacher with a lot of great students to roll with. Alan Goes runs a good academy in Caost Mesa California.

North Eastern US: NYMAG - this is my school, bring your book and I'll sign it! NYMAG is in my opinion a world class school where the abilities of our students speaks for itself. If you can't get to NYMAG, Renzo Gracie runs an excellent school in Manhattan. Boston Brazilian Jiu-jitsu is a good school, great instruction.

South East US - Marcio Simas BJJ, Orlando Florida. Marcio is an excellent instructor and works very hard for the BJJ community in the United States.

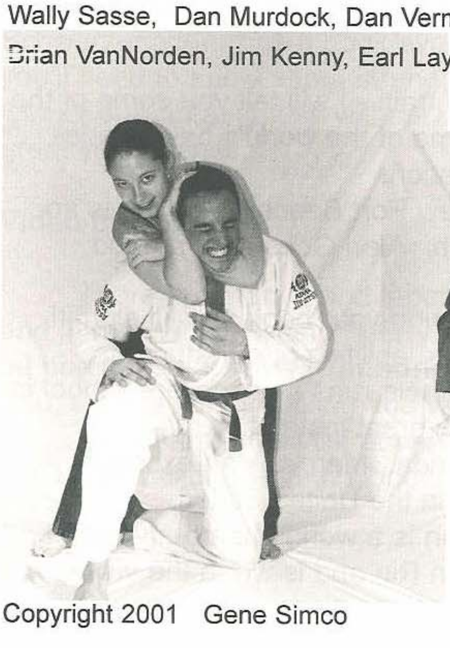
Brazil: Nilton Ferreira BJJ, Salvador, Baiha. Nilton is a world champ and great instructor. The world famous Gracie Barra is located in Rio and is worth the visit.



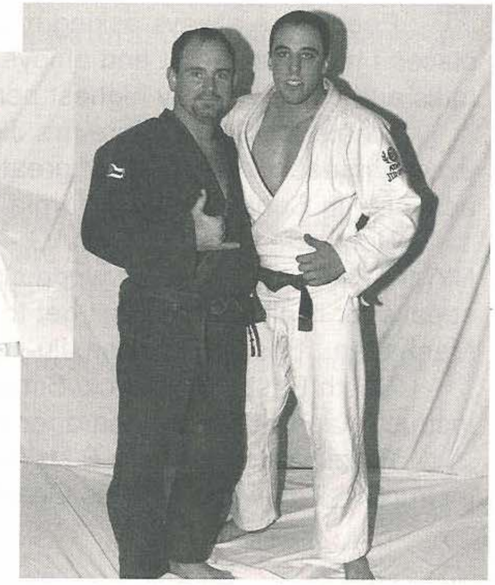
About the Author

This is Gene 'Aranha' Simco's third book on Brazilian Jiu-jitsu. He has been training in the martial arts since childhood. After earning a Black Belt in a traditional style of Jiu-jitsu, Gene decided to devote his life to the study and practice of Brazilian Jiu-jitsu. He has been operating the NYMAG academy in Pougkeepsie, N.Y., USA since 1997. In the time he has been teaching, he has produced champions from all walks of life, gender and age. Gene is a Brazilian Jiu-jitsu champion and devoted martial artist who has trained on both coasts of the U.S. and in Brazil. Gene is the founder of JIU-JITSU.NET, one of the world's best resources for Brazilian Jiu-jitsu. For information about training with Aranha or booking seminars, please contact him though JIU-JITSU.NET or call his academy at **1 866 LEG LOCK.**

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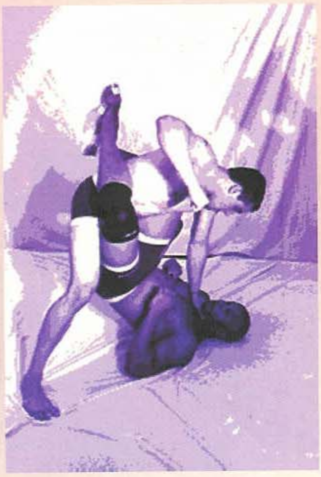


Notes

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THE MASTER TEXT

BRAZILIAN JIU-JITSU, THE MASTER TEXT, is a complete guide to the art of Jiu-Jitsu, including history, interviews and hundreds of techniques. Learn the techniques of No Holds Barred Fighting (Vale-Tudo), Sport Jiu-Jitsu and Submission Wrestling.

By GENE "ARANHA" SIMCO



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